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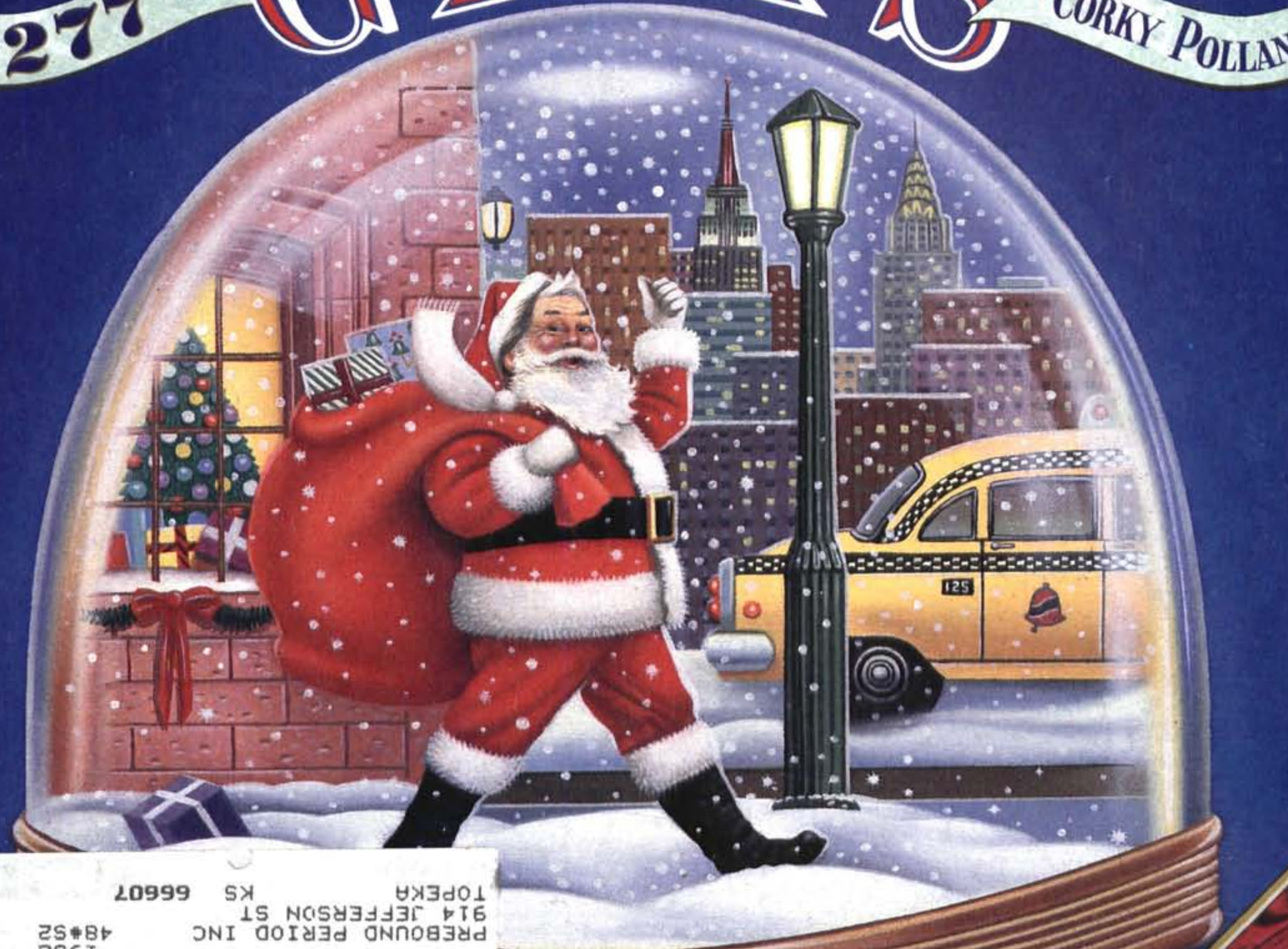
NEW YORK

CHRISTMAS GIFTS

277

by CORKY POLLAN



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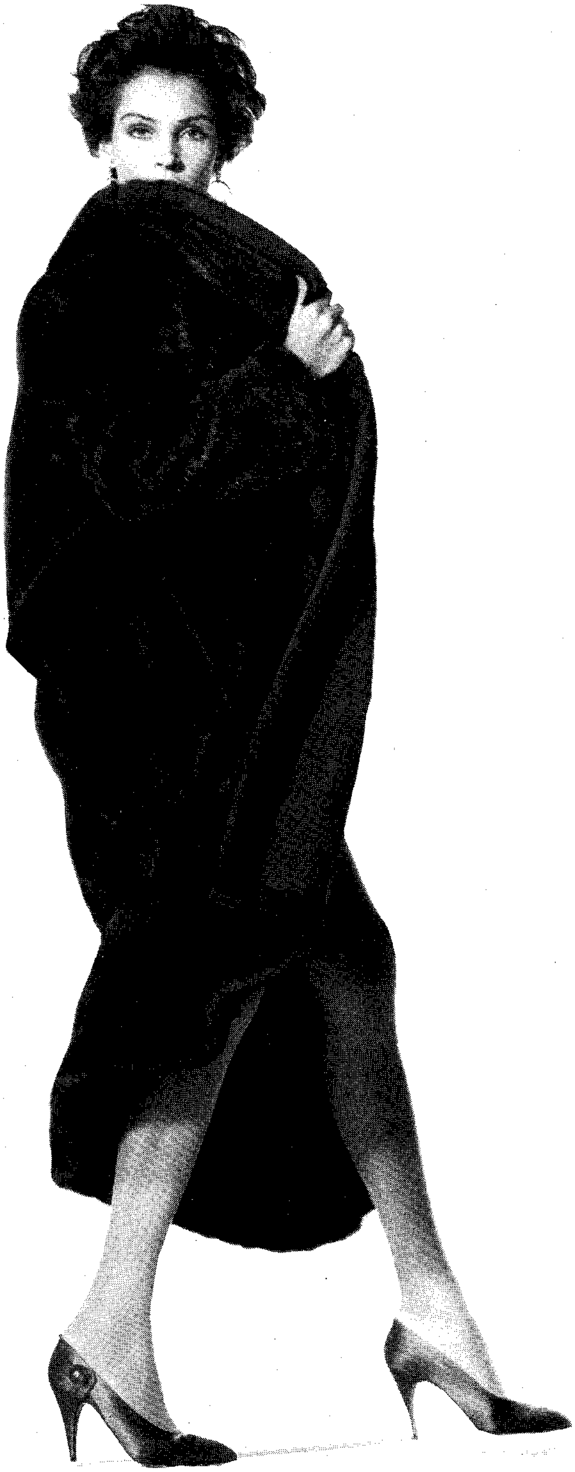

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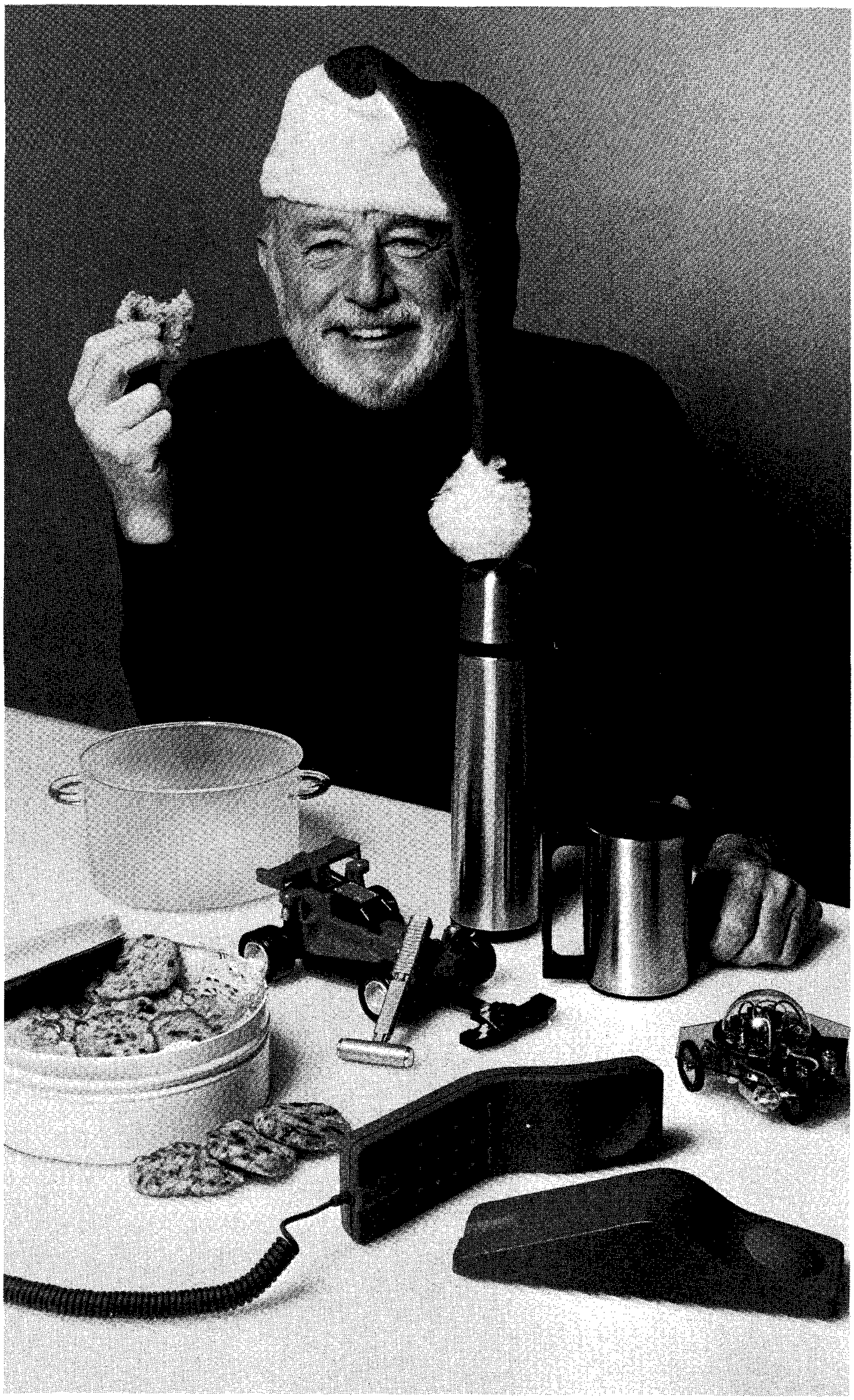

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---

50 Is Paul Simon Another McGovern?

BY JOE KLEIN

Suddenly, it's Paul Simon. After eight years of a movie-star president, the Illinois senator's betting that America is ready for a frog prince. His critics say he's too liberal and intellectual, but that may not be the trouble with Simon: Says an insider, "He is an extremely decent . . . man who is in way over his head."

92 Lone Star

BY ROSS WETZSTEON

In Bernardo Bertolucci's *The Last Emperor,* John Lone plays China's last monarch, Pu Yi, who ended up a gardener. The Hong Kong-born actor captures all the fear and rage of a man propelled from medieval times into the modern world. It's a journey he knows well.

102 Ollie's Army

BY NITA M. RENFREW AND PETER BLAUNER

No one would mistake Macy's maintenance man Kevin Kattke, 38, for a secret agent. Yet for the last thirteen years, says Kattke, he and some friends have been gathering information for government officials—including Oliver North. Kattke's story would be hard to believe—if it weren't true.

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Cover: Illustration by Dan Kirk.

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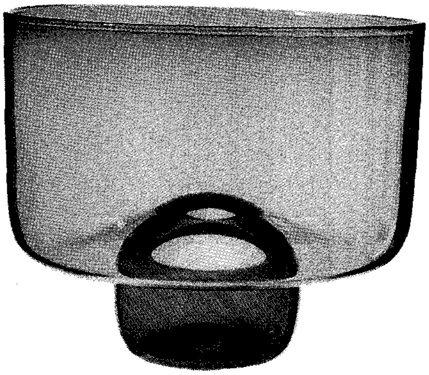
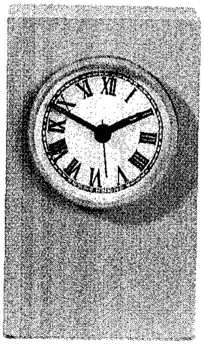
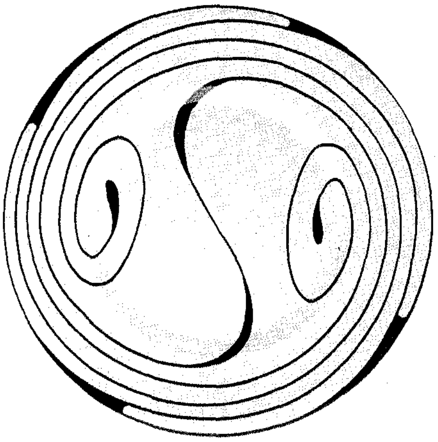
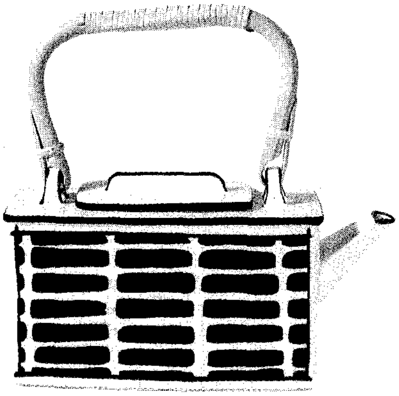
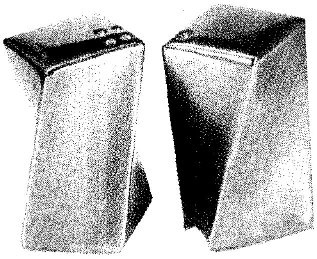
Major studio sneak preview

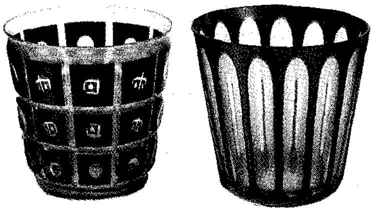


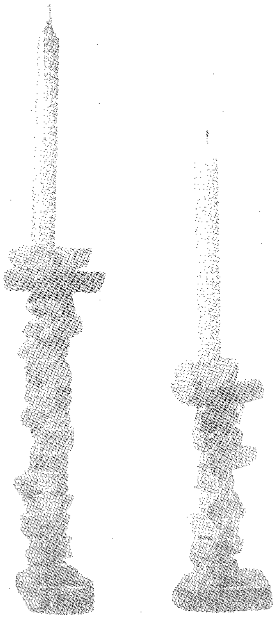


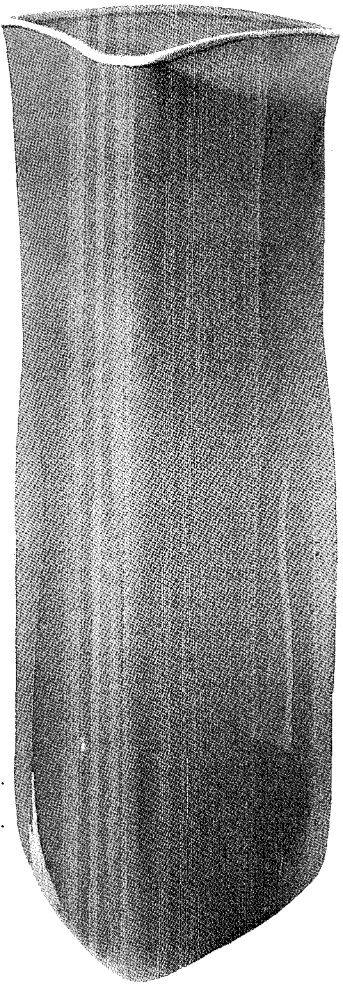


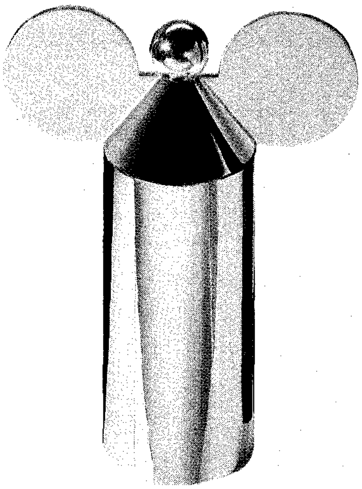












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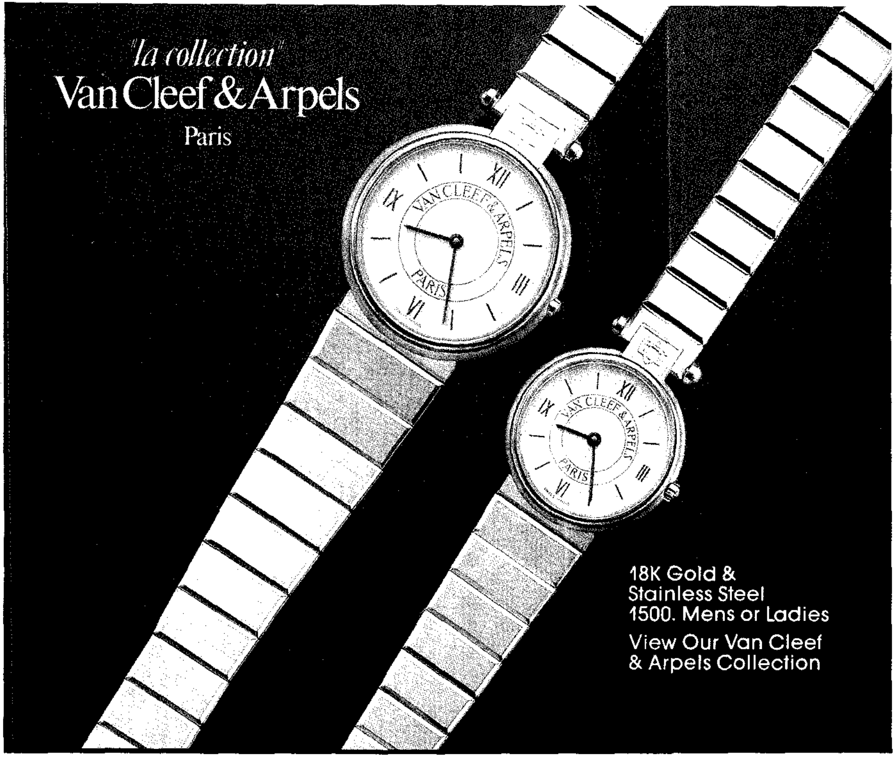
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LETTERS

Tisch and Paley

I CANNOT TELL YOU HOW STRONGLY I feel about the total misrepresentation of my relationship with Bill Paley in your November 23 edition ["Intelligencer: Is Tisch Tuning Out Paley?" by Peg Tyre and Jeannette Walls]. Let me put it as plainly as I can: Bill and I came in as a team, and we continue as a team in every sense of the word.

Bill's presence and his daily involvement are an invaluable asset to this company in both a personal and business sense. It ought to be clear to even a casual observer how significant his return to an active role has been in the remarkable financial turnaround CBS has achieved in the past year. He is a figure beyond compare.

Your piece has simply missed the mark by about as wide a margin as I can possibly imagine, and in the process has done a great disservice to CBS, to me, and to one of the great figures in American business.

Laurence A. Tisch
President and CEO, CBS, Inc.
Manhattan

The World of Trump

I COMPLIMENT *New York*'s JUXTAPOSITION of "Trump on Trump" [by Donald Trump] and "Against All Odds" [by Barbara Campbell] in the November 16 issue. It enabled me to experience the multi-million-dollar world of Donald Trump and then, with a flip of the page, brought me to a world of poverty and welfare hotels. Sometimes we need to be reminded of the great discrepancies that exist in the city. Wouldn't it be nice if the magnate in the first article could give to the family in the second?

James M. Hirschfeld
Providence, R.I.

WITH ALL HIS MONEY AND CONTACTS, Donald Trump could help the city that is adding to his fortune. How about building some shelters for the homeless, Donald?

Barbara Fina Drew
Manhattan

IF DONALD TRUMP'S ORIGINAL PLAN FOR Television City were to go into effect, it would add a daily flow of 10,000 to 15,000 people to the Upper West Side.

However, if his new plan goes through, there is the potential for hundreds of

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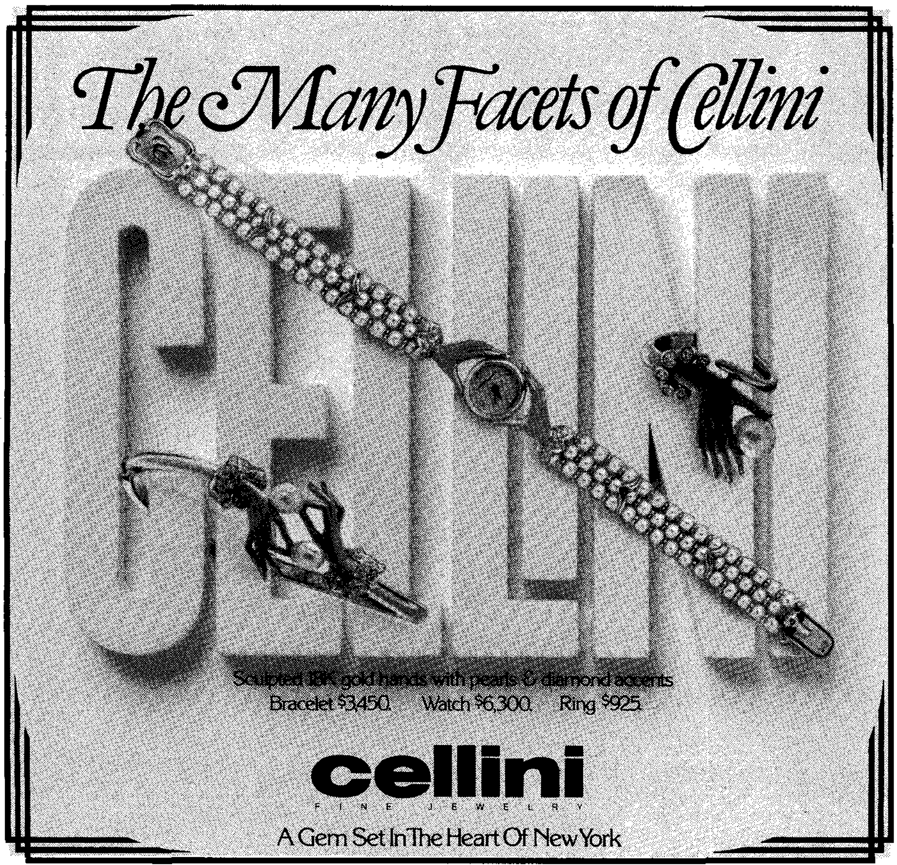

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thousands, perhaps millions, of visitors to be added. This would have a devastating effect on the area, stretching city services well beyond their limits and all but destroying the West Side community. Mr. Trump, we do not hate you; we are simply mortified and puzzled by your unwillingness to see the harm that your grandiose plans would cause. We do not hate you, but we will fight you tooth and nail to keep the West Side livable.

Ian Alterman
President
The West 83rd Street
Block Association, Inc.
Manhattan

I GUESS THAT TRUMP'S NEXT VENTURE will be to star in the remake of Kipling's *The Man Who Would Be King.*

Stephen Klein
Boston, Mass.

TRUMP IS A POMPOUS, ARROGANT EGOMAniac who probably won't be happy until he has more than everyone else. Somehow, I doubt he's serious about "giving some back." If he is, however, he should start with all the people who will probably lose their jobs at the corporations he is raping.

Jack Acker
Hackensack, N.J.

WHILE DONALD TRUMP DID NOT MAKE *Forbes*'s "billionaire list" this year, there is no doubt that he will—probably in 1988. The most incredible thing about him is that he is motivated not only by money but by the chance to use his skills "successfully in the service of others."

Trump exemplifies all the positive things that can be accomplished in this country today. He should get involved in national politics, where his skills can be most effectively used.

Jerry Stone
Kingston, Pa.

THIS GUY SOUNDS TOO GOOD TO BE TRUE, so after reading "Trump on Trump," I am more than ready to read "Dirt on Trump."

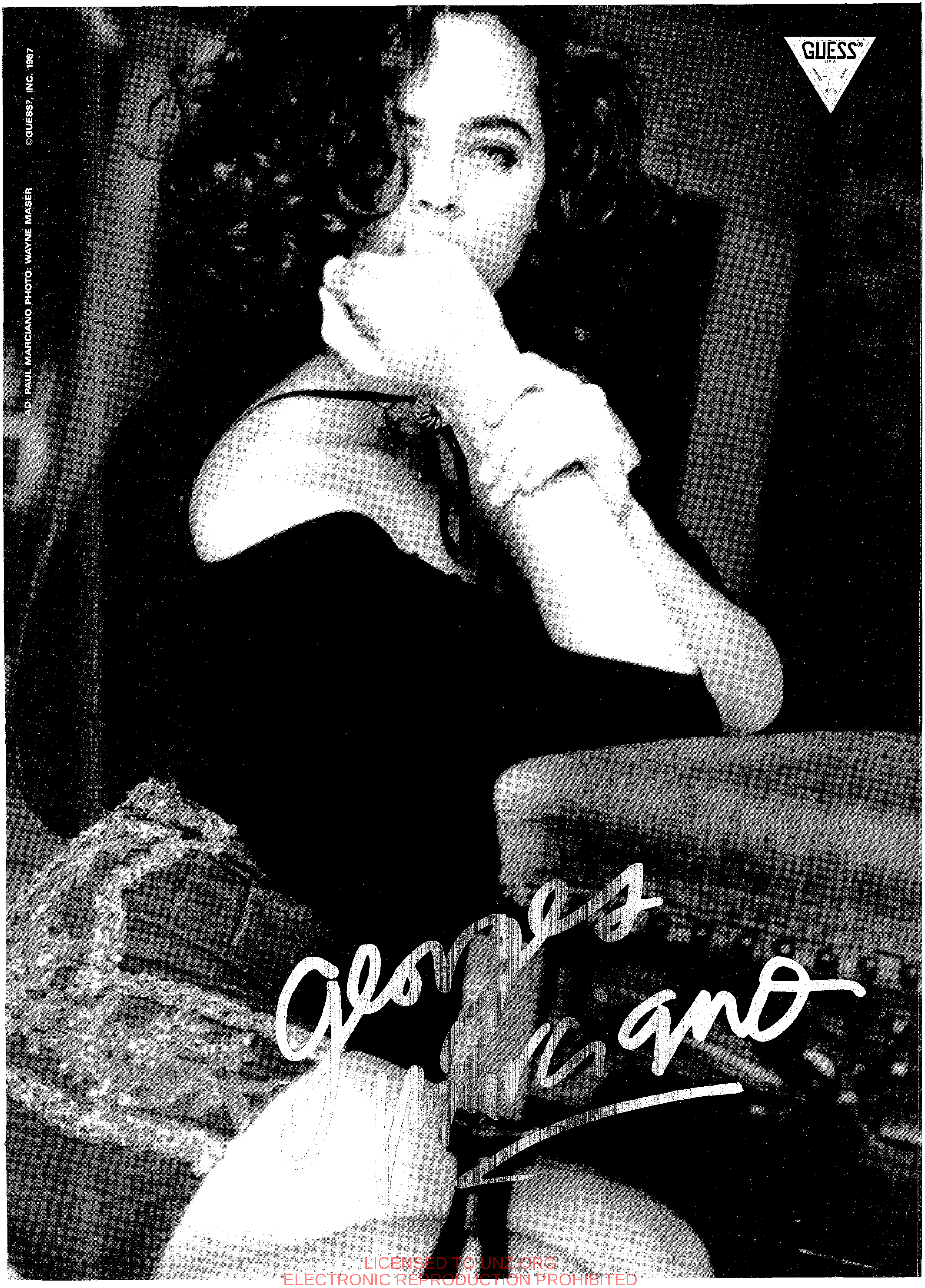
Edward L. Buffington
Manhattan

I HAD BEEN WAITING FOR AN ARTICLE EXclusively on Donald Trump, and *New York* made my day. How about "Trump for President" or "Trump on Trump, Part Two"?

Lynn Guiffrida
Largo, Fla.

APPARENTLY, NO ONE IS AS BIG OR AS brilliant as Donald Trump—according to Trump. Judging from his self-serving diary, I'd say he's certainly trying hard to convince the rest of us.

Of course, he did put up Trump Tower, arguably the gaudiest building on Fifth Av-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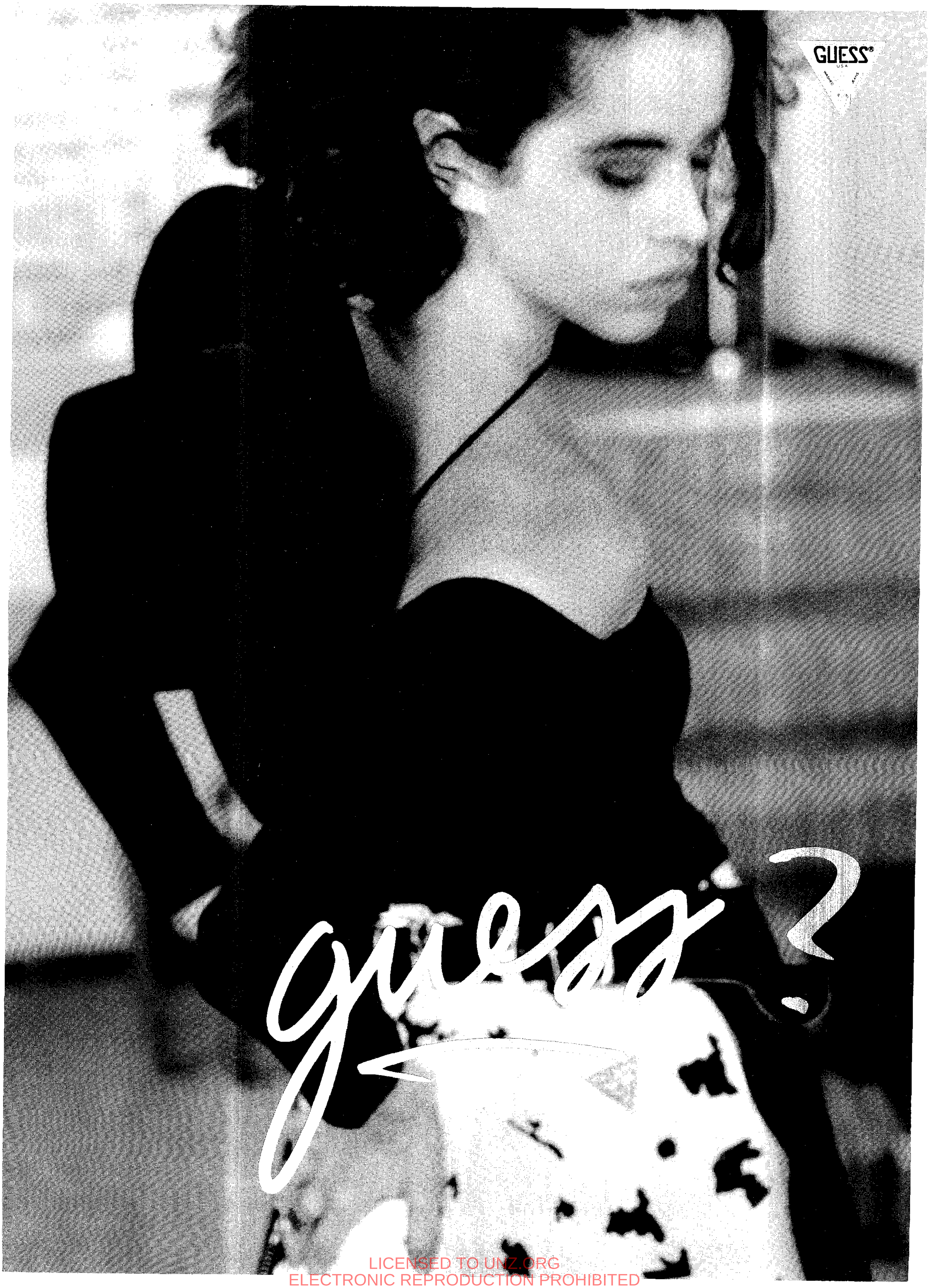
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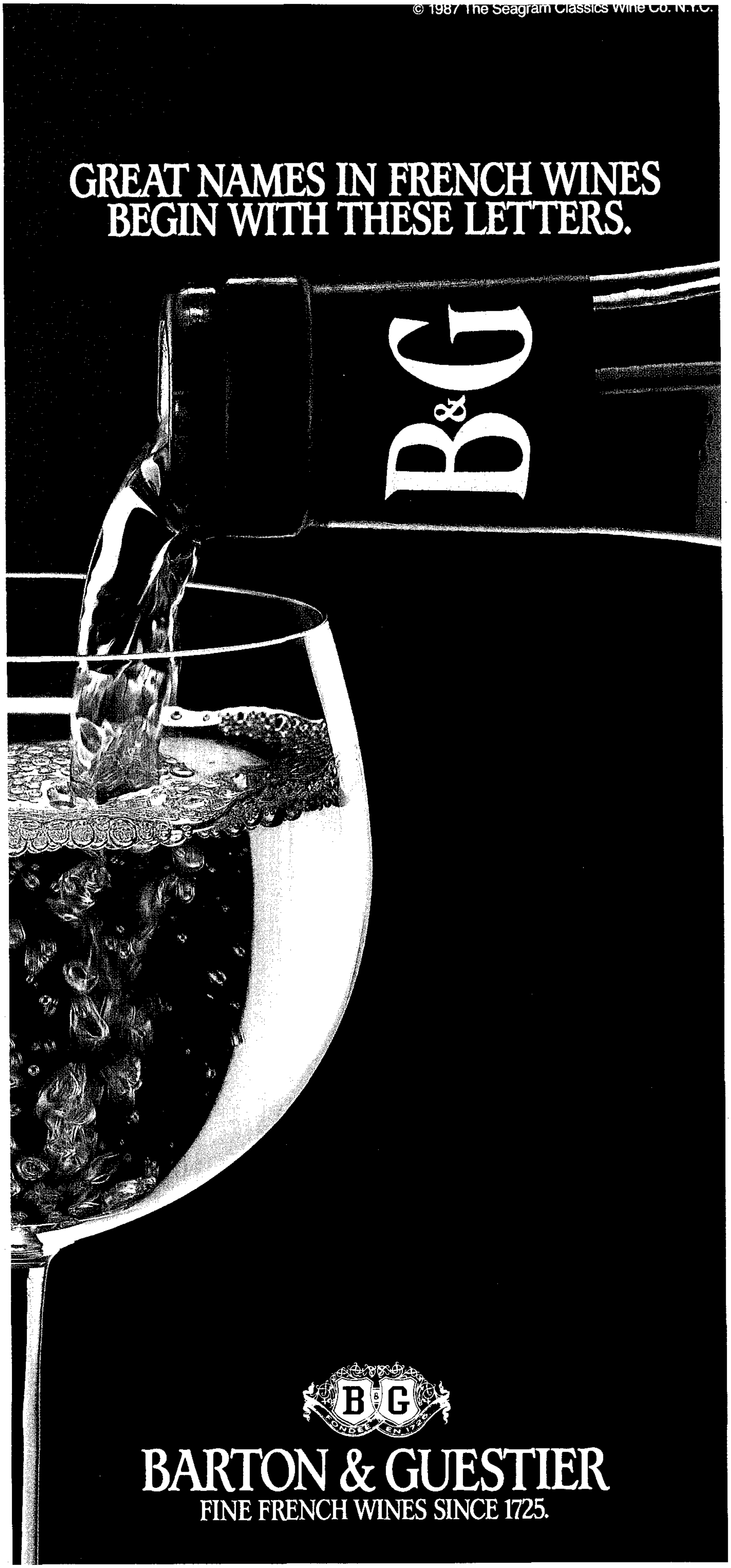

GREAT NAMES IN FRENCH WINES BEGIN WITH THESE LETTERS.
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FINE FRENCH WINES SINCE 1725.

enue, and Trump's Castle, the enormous casino in Atlantic City. He's also intent on erecting the latest "world's tallest building" in his proposed Television City. I won't be surprised if the name Television City eventually becomes Trump's City. And what about the rumor that he might run for president? "Trump's Country"?

Barbara L. Schwartz
Manhattan

Mail Orders

PEOPLE COMPLAIN ABOUT THE POSTAL Service the way they do about the weather, but nobody does anything about it ["Why Your Mail Is So Slow," by Jeff Blyskal and Marie Hodge, November 9]. I was delighted to see *New York* offering help to bewildered patrons of the post office. It's sad that, unlike in the days of the pony express, a person cannot be confident of a letter's speedy delivery. At least the ponies galloped, whereas all the money spent on the Postal Service does not step up its pace.

It's interesting that some of the congressmen who are complaining about the postal system are members of the committees that oversee it. We need action, not words.

Noach Dear
City Councilman
Brooklyn

ON A RECENT BUSINESS TRIP TO NEW York, I glanced out of my cab and saw a bag lady put down her things, pick up a bag of mail that was left in front of an office building on Park Avenue, and walk briskly away.

Gloria Roa Josepher
Coconut Grove, Fla.

PLEASE DON'T PERPETUATE THE MYTH that the U.S. Postal Service does not offer pickup service for Express Mail overnight delivery. Like the other express-mail companies, we do so for an additional fee.

Also, there is no extra charge when you order Stamps-by-Mail. There *is* a $2 charge for Stamps-by-Phone.

Kevin Moran
Account representative
United States Postal Service
Manhattan

Editor's note: A customer *can* have his Express Mail package picked up by his local post office. However, according to Moran, he must allow "as much lead time as possible" to ensure overnight delivery, since service varies from station to station.

AS A SOLUTION TO THE MAIL-FLOW PROBLEM, Jeff Blyskal and Marie Hodge recommend reducing the amount of third-class mail. This suggestion is shortsighted and doesn't recognize how third-

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& Elastin Bath Gel;
16 oz. Milk & Honey
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Two makeup brushes.
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Oval basket: 8 oz. each
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and Hand/Body Lotion
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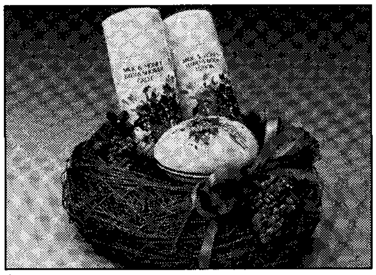

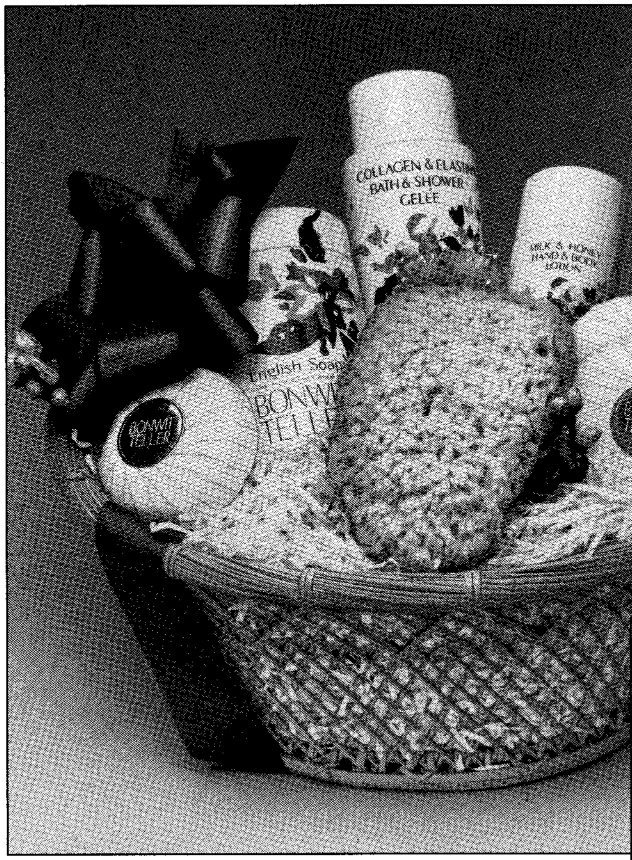
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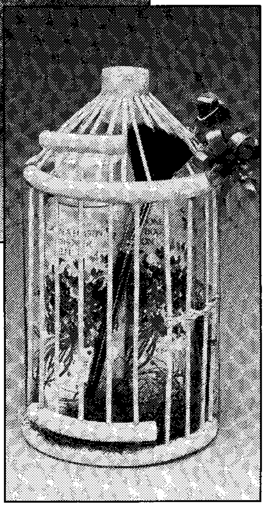

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class mail benefits the USPS and helps keep down the cost of first-class stamps. The volume of third-class mail is critical to the long-term future of the USPS, which would face serious economic problems without it. Third-class rates are relatively low because bulk-business mailers do a significant amount of their own presorting. Because of the work done beforehand, it costs the Postal Service less to handle this type of mail.

Connie F. Heatley
Direct Marketing Association, Inc.
Manhattan

LAST MONTH, I WENT WITHOUT MY *New York* Magazine for two and a half weeks. Then, during the third week, I received three issues in three days. In any case, it's still worth waiting for.

Julie Wysocki
Fargo, N.D.

I DON'T MIND IF MY MAIL IS A DAY OR SO late. What I really hate is that some of it doesn't arrive at all.

Philip Abrams
Manhattan

THE NOVEMBER 9 ISSUE OF *New York* ARrived, with the front cover crumpled, one day before the November 16 issue did. Do you suppose this was the work of your disgruntled New York post office or my own thoroughly efficient local one?

Patty Patrick
St. Clairsville, Ohio

I HAVE SUBSCRIBED TO *New York* FOR more than eight years. During that time, I have had five addresses and have experienced assorted problems with the mail. So when I didn't receive the November 2 issue, I simply read a friend's copy. How appropriate that the next issue should focus on problems with the Postal Service. Even more appropriate was that I received the November 2 issue the day after I received the already late November 9 issue.

I commend your writers on their foresight.

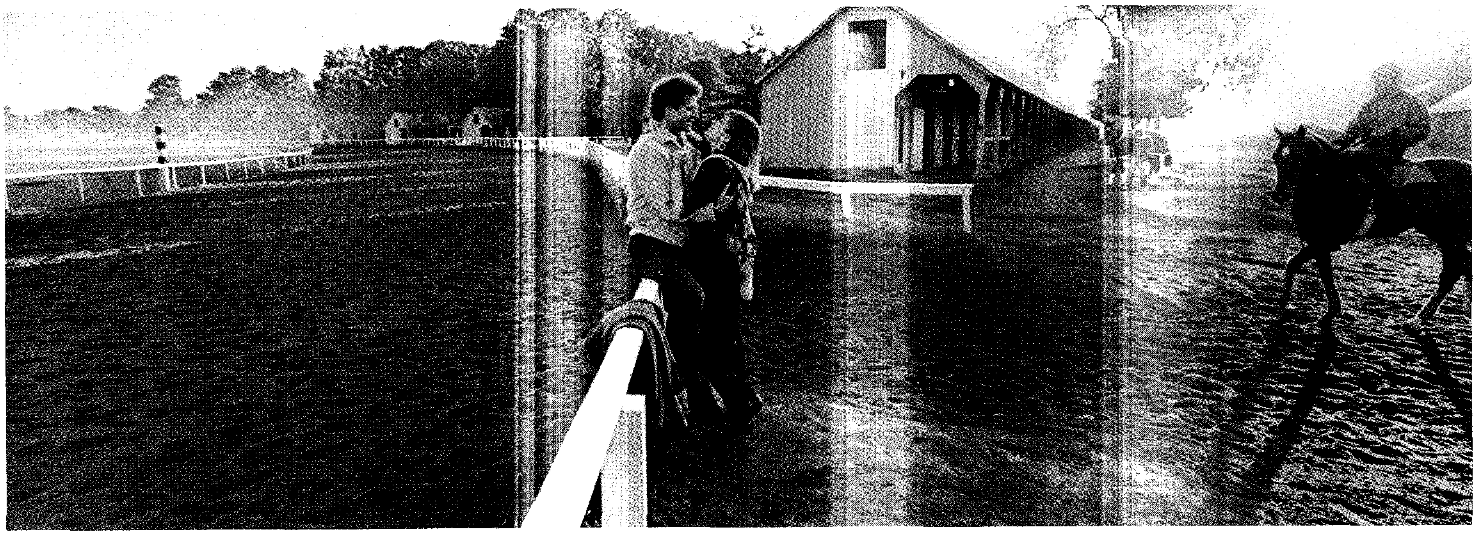
Jim Quinn
Manhattan

MY NOVEMBER 9 ISSUE ARRIVED BATtered and bruised on November 10, one day after a pristine copy of the November 16 issue was dropped in my mailbox.

Sandra Waddell
Manhattan

YOUR ARTICLE ON THE POST OFFICE WAS very informative. I would praise it in greater detail, but since I received the November 9 issue after the November 16 issue, I dare say further remarks would be irrelevant and untimely.

Elaine Hughes
Nassau Bay, Tex.



You know that old saying, "You can take a man out of the country, but you can't take the country out of a man"? Well, it's true.

From the moment I first met the tall, elegant and somewhat reticent man who was to introduce me to the world of thoroughbreds and stables, I was absolutely sure that I wanted to know more about him. There was something very different about him.

When I discovered this passion for horses, I began to understand.

He visited the city a few times in the subsequent months. On those occasions it was apparent that his world was a long way removed from mine.

He was obviously intrigued by my life in the hurly-burly world of fashion, yet I sensed that he was uncomfortable with the city itself.

Then, when I'd almost resolved to accept that he would forever remain on the fringe of my life, the phone rang.

"Have you ever seen a chestnut working out at sunrise?" he enquired with a smile in his voice.

"No, but I've heard it can be exciting," I replied, hiding my ignorance.

Slowly it dawned on me that I was being asked to visit his world. It took seconds for me to accept the invitation.

In preparation for the trip I went to my favourite jeweller.

"I'm looking for something that will melt the heart of a man who loves horses," I explained.

The jeweller didn't hesitate.

"This is the Concord Saratoga,™" he said, selecting a striking steel and gold watch from a display case. "It's named in honor of the famous racing town and it's one of the most celebrated designs in the entire Concord range."

For just a moment I thought that this might be a premature gift to bestow upon an old-fashioned man.

As it transpired, my visit quickly turned into a blur of excitement.

On his own ground, surrounded by those beautiful horses, he was the most compelling and attractive man I'd ever imagined. I was smitten.

And so was he.

For when we went to watch his chestnut colt going through its paces, he turned to me, and whispered,

"Would you like to spend more time here, and watch your colt grow up?" I knew then that my gift was perfect.

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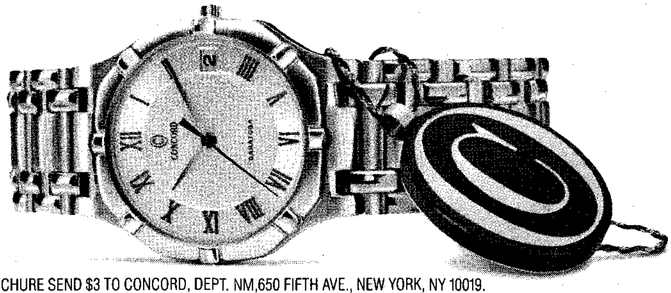

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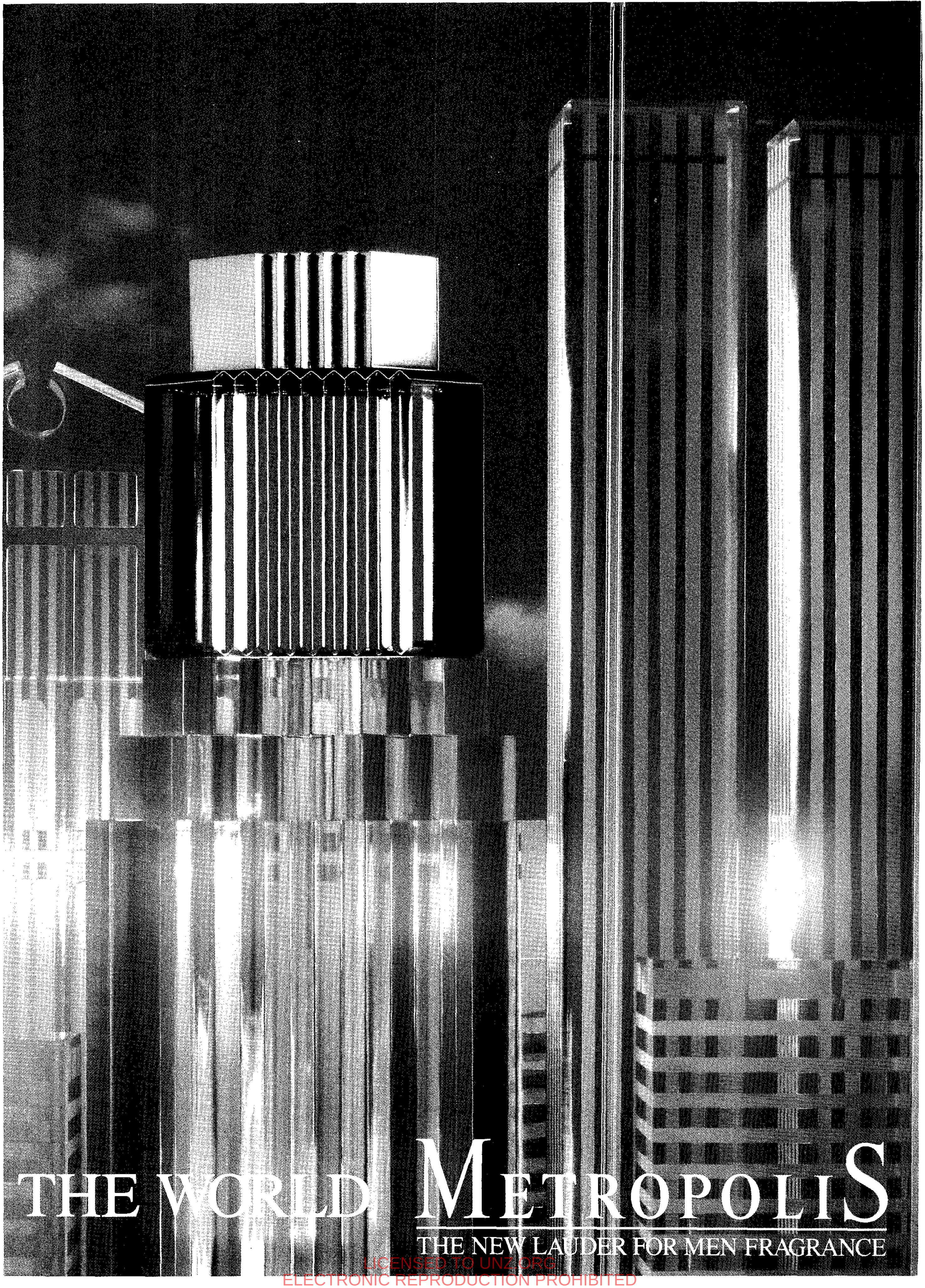
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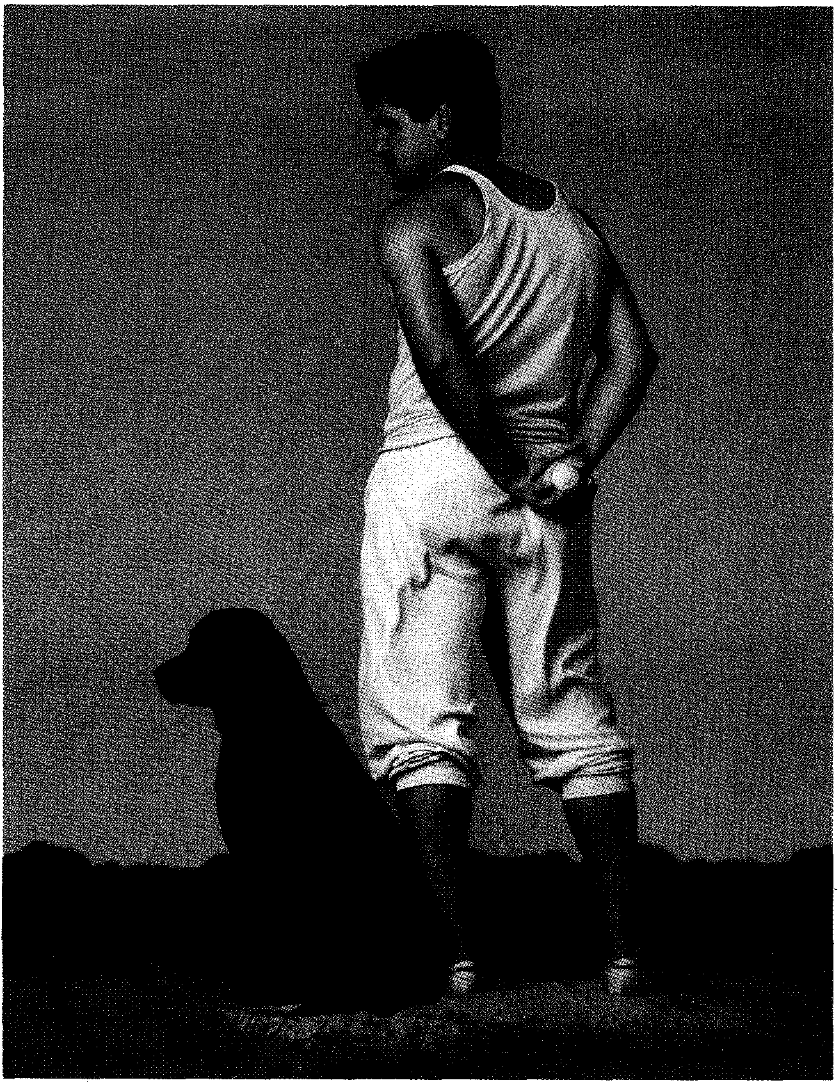

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NEW YORK

INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

DONALD'S NEW DEAL...MILDER NEWS...MAYOR HOLTZMAN?...MCTELEVISION

NEW TRUMP CARD FOR TELEVISION CITY

Donald Trump has gone back to the bargaining table with the city. The developer has offered to add low- and middle-income housing to his controversial Television City project, says a real-estate source. The project, which called for 7,600 units of luxury housing, was dealt a major blow last month when NBC decided not to move to the 78-acre development.

"Trump has told Deputy Mayor Esnard that he'll build 20 percent of the housing for low- and moderate-income families," says the source. "They're disagreeing over whether it will be confined to the south end or built throughout the complex. Trump is trying to satisfy the community and get his project approved."

But a spokesman for Community Board 7, Ron Millican, says, "The area needs this kind of housing, but no plan could justify the density that Trump is asking for."

Trump didn't return calls. Esnard's spokesman, Barry Cox, says, "Trump has submitted a new proposal, but there are many things that we still have to work out."

DIOR CHOOSING MIDTOWN HOUSE

Representatives of Christian Dior have been holding discussions with real-estate agents about opening a retail store in the Crown Building, on Fifth Avenue and 57th Street, in the space occupied by I. Miller. Dior plans to open a 10,000-square-foot store modeled after its 40-year-old boutique, on Avenue Montaigne off the Champs-Élysées.

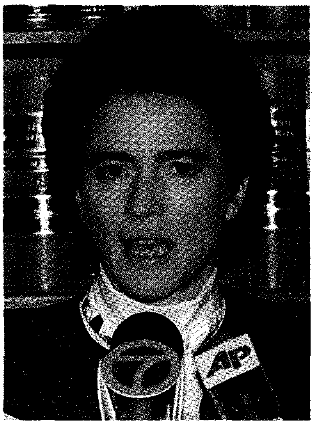
"We are looking at the Crown site," says Dior real-estate spokesman Michael Burke. "But we haven't ruled out two other nearby sites, one on Madison and another on 57th Street. Once we get the space, we are planning a design inspired by Dior's white-and-gray Louis XVI interior in Paris. Depending on the real-estate negotiations, we hope to open by the fall of 1988 or spring 1989."

DOES LIZ WANT TO BE HER HONOR?

It looks as if Brooklyn district attorney Elizabeth Holtzman may be gearing up to run for mayor in 1989. Top political strategists say that the former congresswoman has been testing the waters with longtime supporters and friends to see if she can get backing for the upcoming race.

The sources also say that Holtzman, who was elected district attorney in 1981 after losing the Senate race to Alfonse D'Amato, has met with some of the city's prominent Jewish leaders to gauge support in the Jewish community.

But Jeff Soref, a consultant on Holtzman's last campaign, says, "There has always been speculation about Holtzman's future, but she has made no plans to run for mayor or any other office."



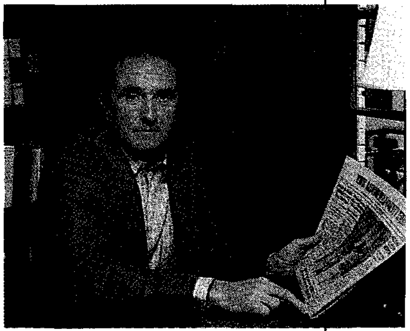
ELIZABETH HOLTZMAN

HEAVY TOUCH AT THE *OBSERVER*

Reporters at the New York *Observer* are complaining that publisher Arthur Carter is interfering with the way their stories are being written. Angry reporters have told colleagues that when editor John Sicher assigned them stories on Lincoln Center and New York University, he warned them to "take it easy" because Carter is on the board of trustees at the Juilliard School and NYU.

"Carter knows how to throw his weight around, and people here think he's using the *Observer* to do that," says one staffer. "There's massive dissatisfaction among reporters."

The reporter on the Lincoln Center story couldn't be reached for comment. Jean Nathan, who wrote about NYU's community relations, said, "I don't want to talk about this," and referred the call to Sicher. Sicher denies that he cautioned reporters about the two stories: "Arthur runs the business side of the paper. I run the editorial side." Carter says, "I help decide the direction or emphasis of the paper, but I'm not involved with day-to-day editorial decisions."



ARTHUR CARTER

TV *USA TODAY* EYEING WALLACE

Former *Today* executive producer Steve Friedman, who is developing a news show for Gannett and Grant Tinker, is close to signing *West 57th* correspondent Jane Wallace as an anchor for the TV version of *USA Today*, according to a source familiar with the negotiations.

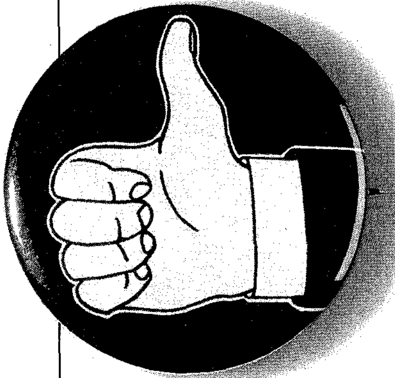
Wallace, who is leaving *West 57th* at the end of December, has been with the show since its debut, in August 1985.

The program, to be called *USA Today*, begins next fall. Like the paper, it will be divided into news, sports, lifestyle, and business sections; a different anchor will be

JANE WALLACE

Photographs: top, Yvonne Hemsey/Gamma-Liaison; center, Andy Freeberg/Outline.

TOWNHOUSE ACADEMICS...THUMB THEORY...SENATORIAL CASH...FRAN AID



BUTTON

FRAN LEBOWITZ

GREETINGS
from
PARADISE

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used for each. In addition to Wallace on news, the source says that *Sunday Today* sports reporter Bill Macatee, *Today* contributing correspondent Robin Young, and *CBS Morning News* economics reporter Robert Krulwich are in negotiations for the other slots.

Wallace, Macatee, Young, and Krulwich didn't return calls.

"I don't comment on contract negotiations," says Friedman, who is producing the show. "But I can say the news will be upbeat and reflect the journalism of hope."

WALL STREET BUTTONS UP

Are the city's financial writers bullish or bearish? At a cocktail party given before the Financial Follies—the annual financial-writers' dinner—280 business and financial journalists were given buttons that featured a red clenched fist with the thumb extended. They were told to point the thumb in the direction they thought the market would go in 1988. The results: One hundred ninety-eight wore the buttons thumbs-up.

"We thought the writers were just being agreeable," says financial P.R. man Dick Truitt, who masterminded the idea. "But many of them gave good reasons why the market should bounce back." Says *Financial World* publisher Doug McIntyre, a thumbs-up man, "We're supposed to be skeptical. If anything, there was peer pressure to wear them thumbs-down."

61ST ST. TENANTS TURNING ORANGE

The tenants at 15 East 61st Street, a townhouse across from the Pierre, are locked in a battle with Syracuse University officials. Tenants say the university is trying to evict them illegally from their rent-controlled and rent-stabilized apartments.

The university, which owns 15 East 61st Street, wants to use the building as a way to expand the adjoining Lubin House's admissions, development, and alumni offices.

"Rent-control laws allow the school to take over the property for educational purposes," says university spokesman Dan Forbush. "We need to expand our internship, alumni, admissions, and fund-raising programs into the adjacent building, and we think we are well within the law to do so."

But Hal Brodie, a lawyer for the tenants, says, "A private upstate university shouldn't be allowed to evict longtime tenants so it can expand recruitment and fund-raising facilities in New York City. We will fight this battle in the courts to keep the university from displacing these tenants."

D'AMATO'S DASH FOR '92 CASH

Alfonse D'Amato may have another five years to go before he runs for re-election, but the senator is already starting to raise money for the race. D'Amato is planning to hold a $1,000-a-head cocktail party for longtime supporters next month at the 101 Club, on Park Avenue. Last year, D'Amato spent $6-million to defeat his opponent, Mark Green.

"D'Amato has only a couple of hundred thousand dollars left," says a D'Amato spokeswoman. "You can't raise all the money at once, and we do have 1992 to think about."

NICHOLS TAPPING LEBOWITZ'S WIT

Producer Mike Nichols is trying to get humorist Fran Lebowitz to help beef up his new sitcom, *The Thorns.*

Nichols, who directed *The Graduate, Who's Afraid of Virginia Woolf?,* and *Heartburn,* has been trying since last November to develop a comedy series for ABC. His first proposal, about two women who run a beauty parlor, was rejected by the network.

Scheduled to premiere in January, *The Thorns* is about an upwardly mobile family on Manhattan's Upper East Side.

"Nichols has asked me to consult on the show," says Lebowitz, who has never worked on a television project. "But nothing has been signed yet. I'm not even sure what I would do for him. I might look over the script, comment on what I like and don't like. Maybe add a joke here and there."

CLUB SKATING INTO PARADISE

The owners of Garvins restaurant are opening a club on the site of the Village Skating rink, at Waverly Place near Mercer. Called Club Paradise, it will be decorated with tropical flowers, a 400-gallon saltwater fish tank, and bamboo shades from Bali. Paradise will feature Caribbean food, an assortment of island beers, and 59 kinds of rum. The club will open December 8.

"We're looking for a small, sophisticated crowd," says co-owner Richard Garvin, "people who want to escape the New York attitude into an island way of life."

Photographs: top, David Kelley; center, Thomas Victor.

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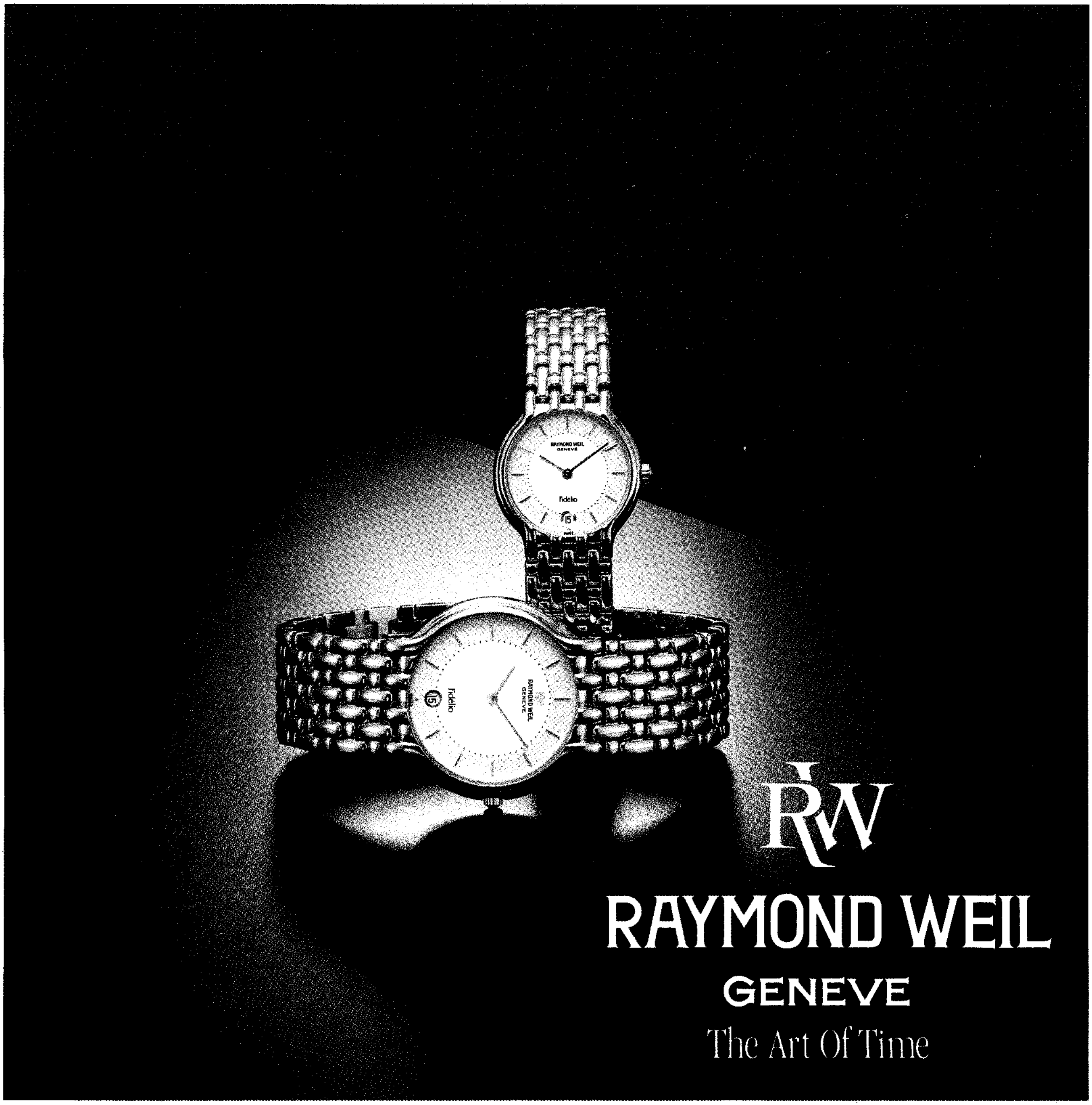

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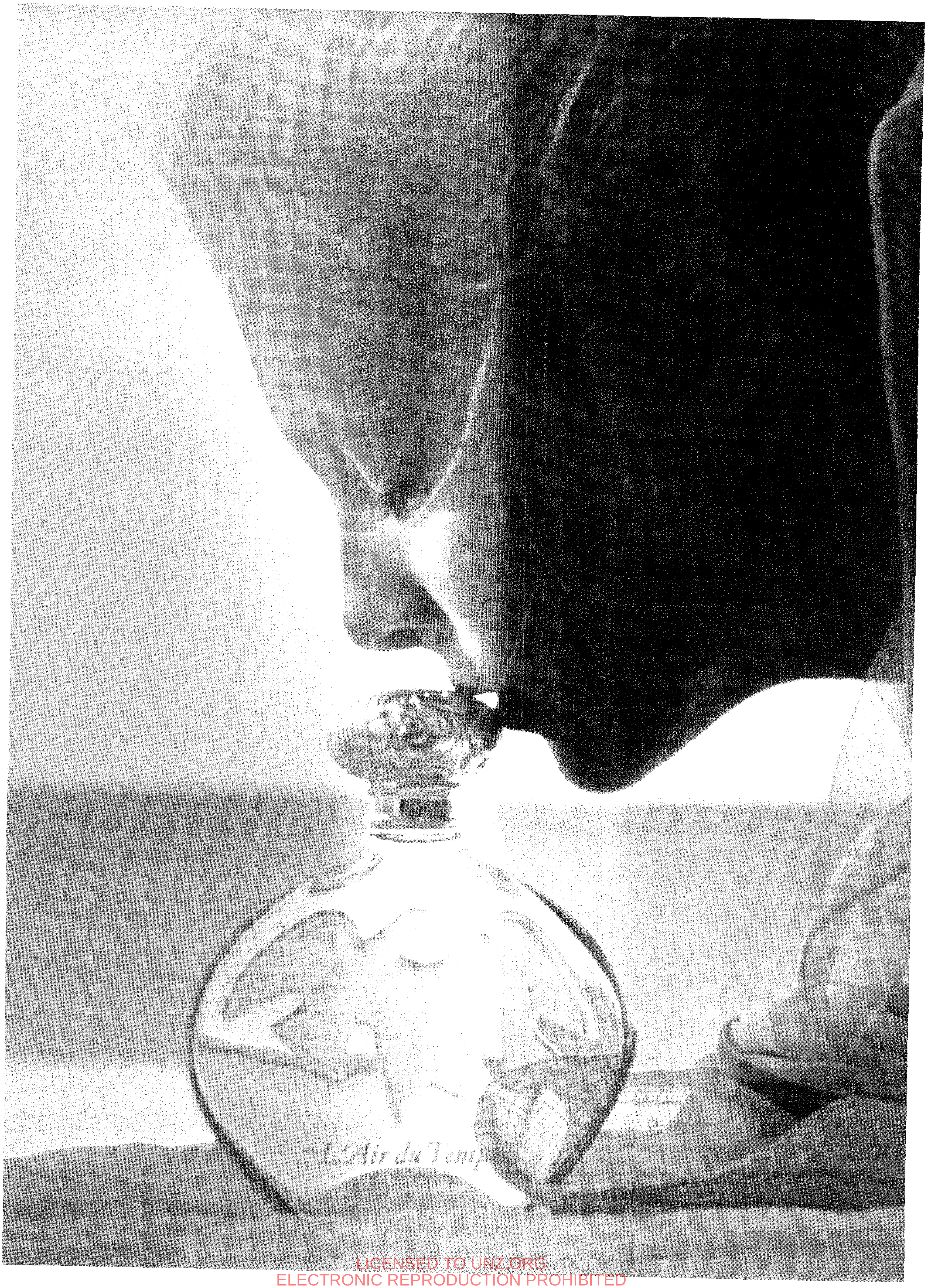
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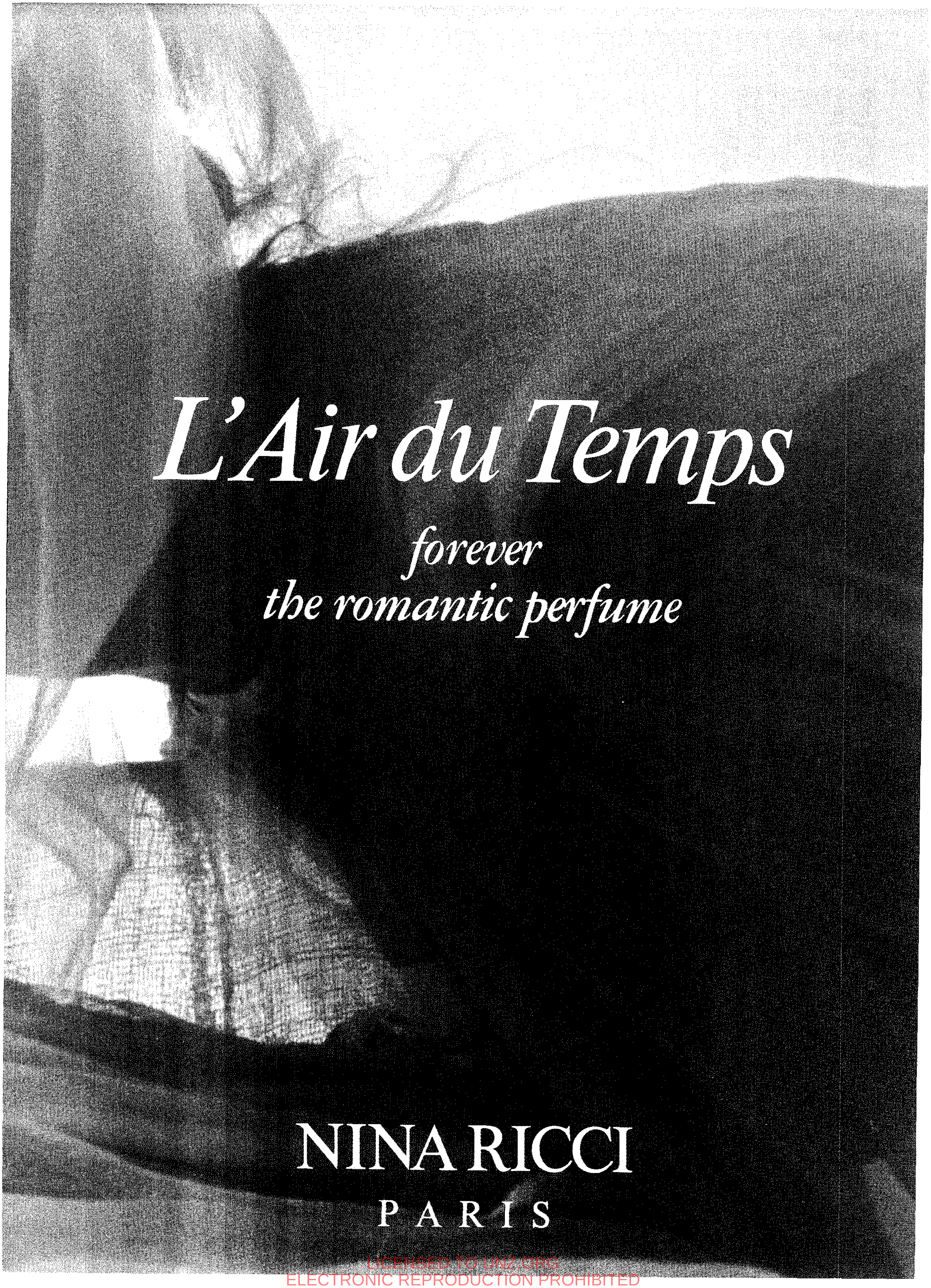
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DUTCH UNCLES

ADVICE FROM ABROAD

THE STOCK MARKET RALLIED SMARTLY last week as visions of international economic cooperation followed news that budget negotiators from Congress and the White House had finally agreed to cuts in the federal deficit.

But don't get too excited just yet. While foreign governments are happy enough that the United States has proposed a $76-billion deficit cut, they're very skeptical about Washington's resolve to follow through.

And as for international cooperation on things like substantial interest-rate cuts, don't expect any important measures very soon. If you want to know what other governments are really thinking, here's a sample: "Foreign countries *had* to welcome the budget agreement because of the jittery markets. No one can afford to be [publicly] disappointed. But they expected more."

That's the word from a foreign central bank's main man in New York. He and top representatives of four other central banks agreed last week to talk to me about the budget accord, the stock-market crisis, and other ticklish topics, provided that their names and the identities of their banks not be disclosed.

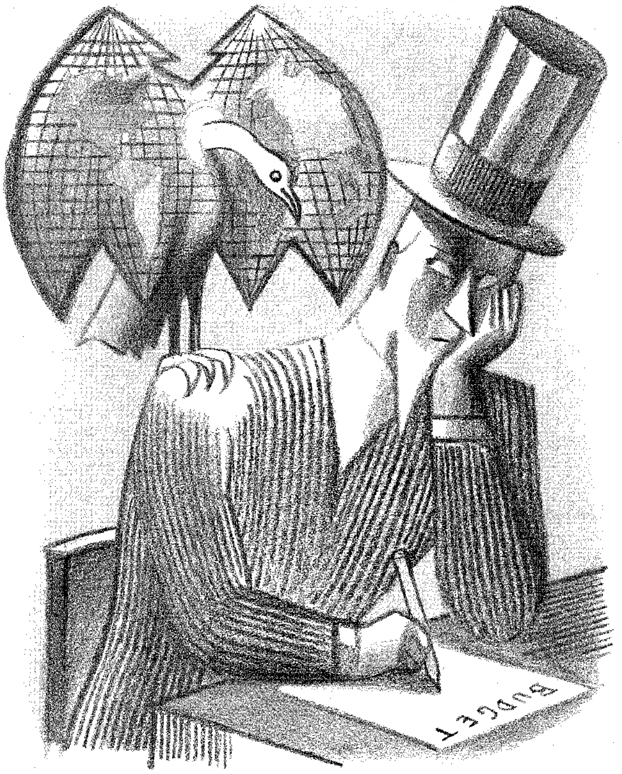
The five bankers, meeting at the New York headquarters of IBJ Schroder Bank & Trust Company, a well-connected international bank controlled by the Industrial Bank of Japan, agreed that the deficit accord proposed by negotiators fell far short of what their countries wanted. "It's certainly the right direction," said one, "but it would have been better if it had been announced earlier. It took too long."

What happens now? The central bankers believe that world financial markets will calm down for at least a month, while Congress and President Reagan decide whether to approve the budget proposal. "They have bought themselves four weeks' time—no more," said one of them.

Even if the budget proposal is pushed through (no small thing), the bankers agreed, their governments will still doubt American resolve to trim the debt. "What's necessary," one said, "is to give the markets the assurance that the budget deficit will be cut continuously over the next couple of years."

Foreign reaction to the budget agreement has more than just public-relations value. Financial markets throughout the world are looking to see if the budget action here will spawn any conciliatory moves on the part of America's trading partners—particularly a lowering of interest rates in West Germany and Japan—that would boost the world economy.

Lower rates abroad may also help prop up the value of the dollar, which has been plummeting for months. Some experts think the disappearing dollar is starting to force foreign investors to flee United States financial markets and could touch off a second Wall Street crash.



OH, YEAH? *Would they really like us to take their advice?*

Superficially, the budget accord is having some of the desired effect—within days, West Germany, France, Belgium, and the Netherlands cut some of their interest rates slightly.

But these rate reductions may be mostly symbolic—a way to prod the United States on to better things. And one expert, Peter Rona, president of IBJ Schroder, says the reason for the European rate cuts has nothing to do with Washington's budget negotiations. (Even before the deficit accord, he predicted that a foreign rate cut was coming.)

The central bankers said that the big industrial countries will probably want to see whether over the next four weeks the full Congress and President Reagan back the proposed cuts. Only then, the bankers believe, will foreign governments even consider any substantial economic concessions.

And the U.S. must also decide, once and for all, where it wants the dollar to be valued. Said one of the bankers, "On the dollar, they are talking out of both sides of their mouth." Chimed in another, "First they let the dollar go up to fantastic heights; then they had no policy at all. Now they are trying to do the opposite—letting it fall like a stone."

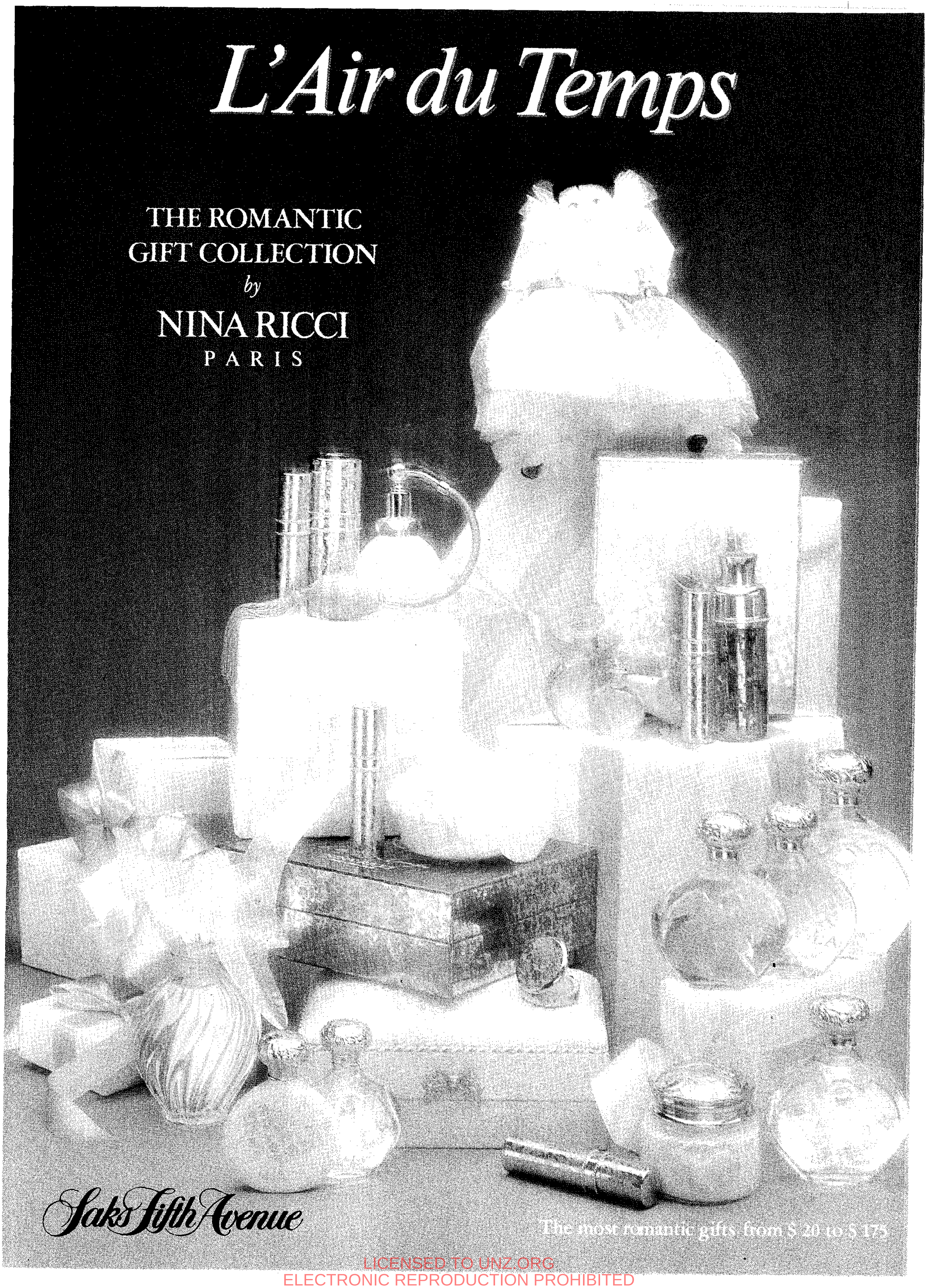
But, the central bankers said, their countries' biggest concern was that election-year economics would soon get a grip on Washington. The Federal Reserve has already speeded up the growth of money by reducing interest rates—stimulating the economy in order to counteract the economic impact of the stock market's crash. "The election year will strengthen the argument that a recession must be avoided," one banker pointed out. "That gives us some concern."

The expansionary monetary policy, the bankers fear, could overstimulate the economy and might eventually lead to inflationary fears overseas and higher interest rates, thereby causing a much more serious worldwide recession.

The group's prescription is nothing less than a basic change in the spending habits of Americans—either by a big tax increase or by somehow making people in this country save more. Either way, they declared, the United States would become less reliant on foreign investments.

(This sounds like good advice but may be disingenuous. Foreign critics like to point out that Americans save only about 3 percent of their wages, while the Japanese save 22 percent. But if Americans were as prudent about spending as they're exhorted to be, Japanese and West German goods would no longer be snapped up in this best of all possible markets. And, as Americans note, if West

Illustration by David Suter.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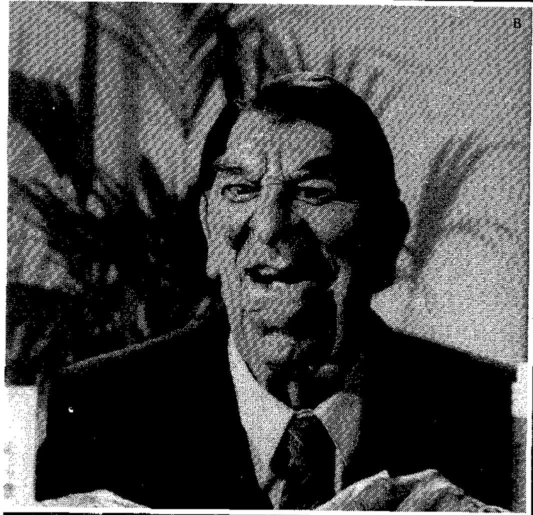
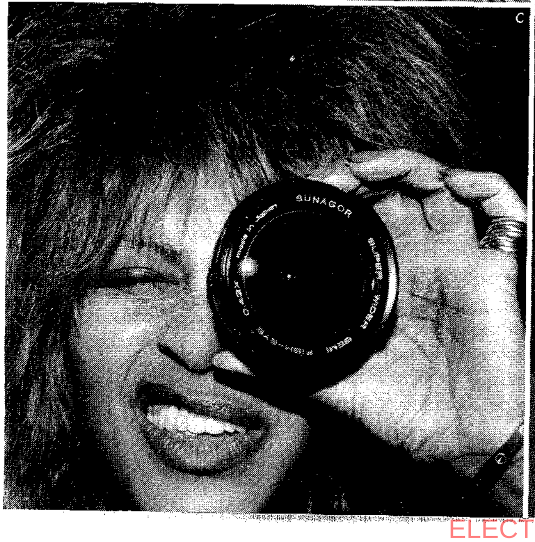
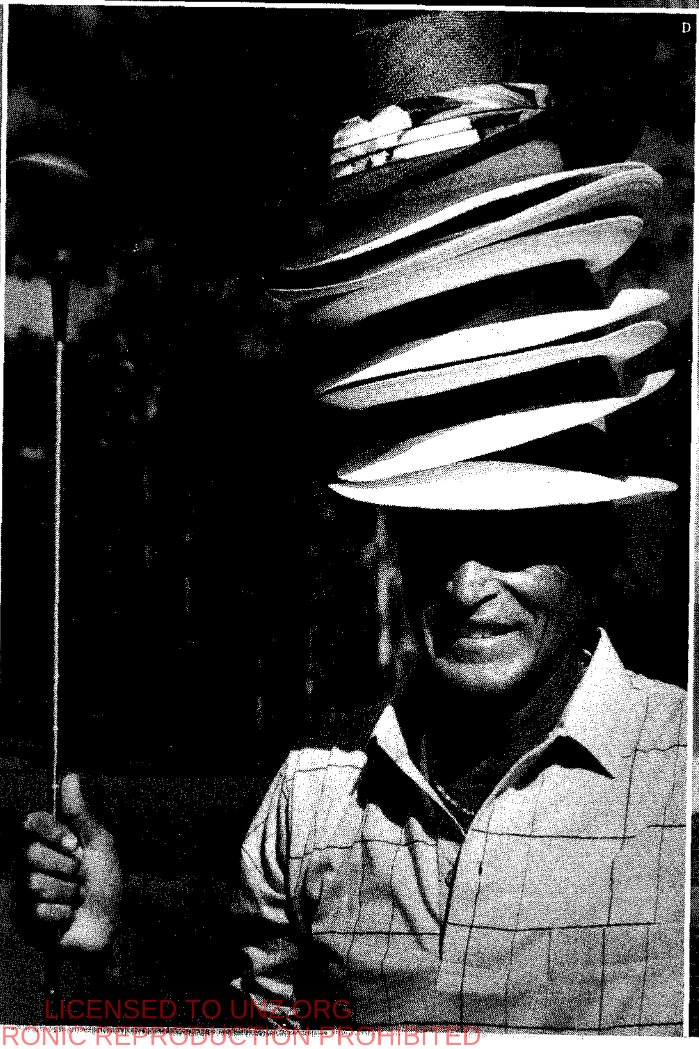
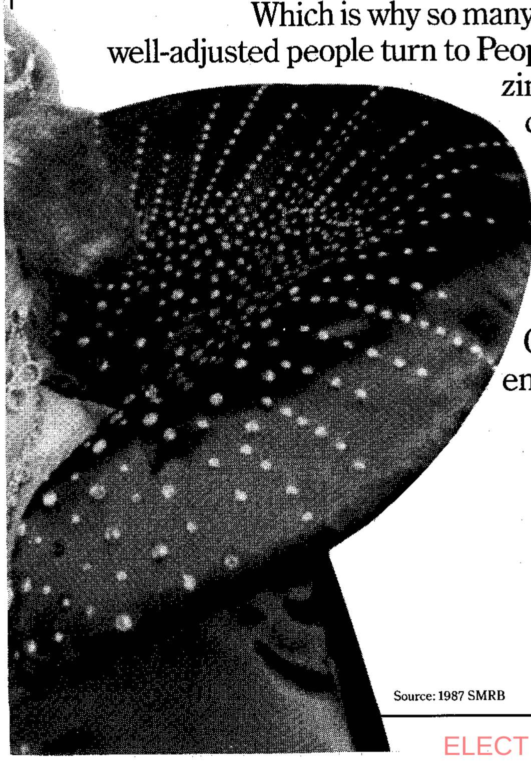






You don't have to be crazy to need weekly therapy.



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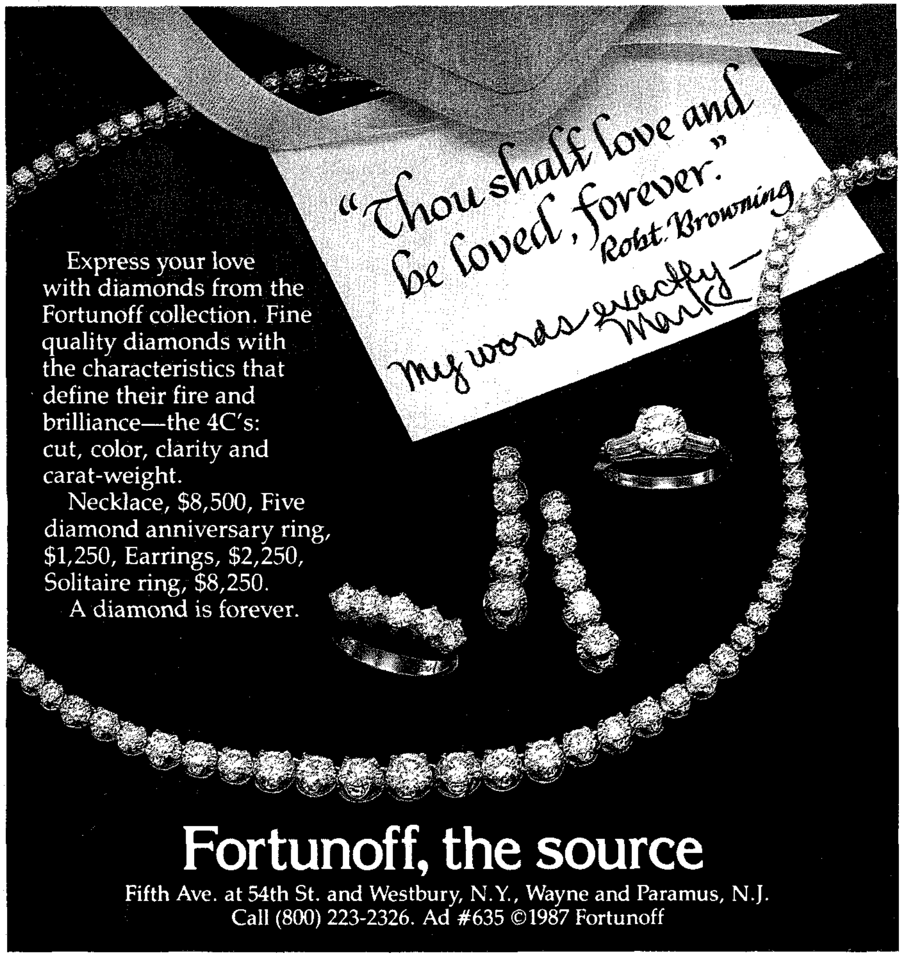

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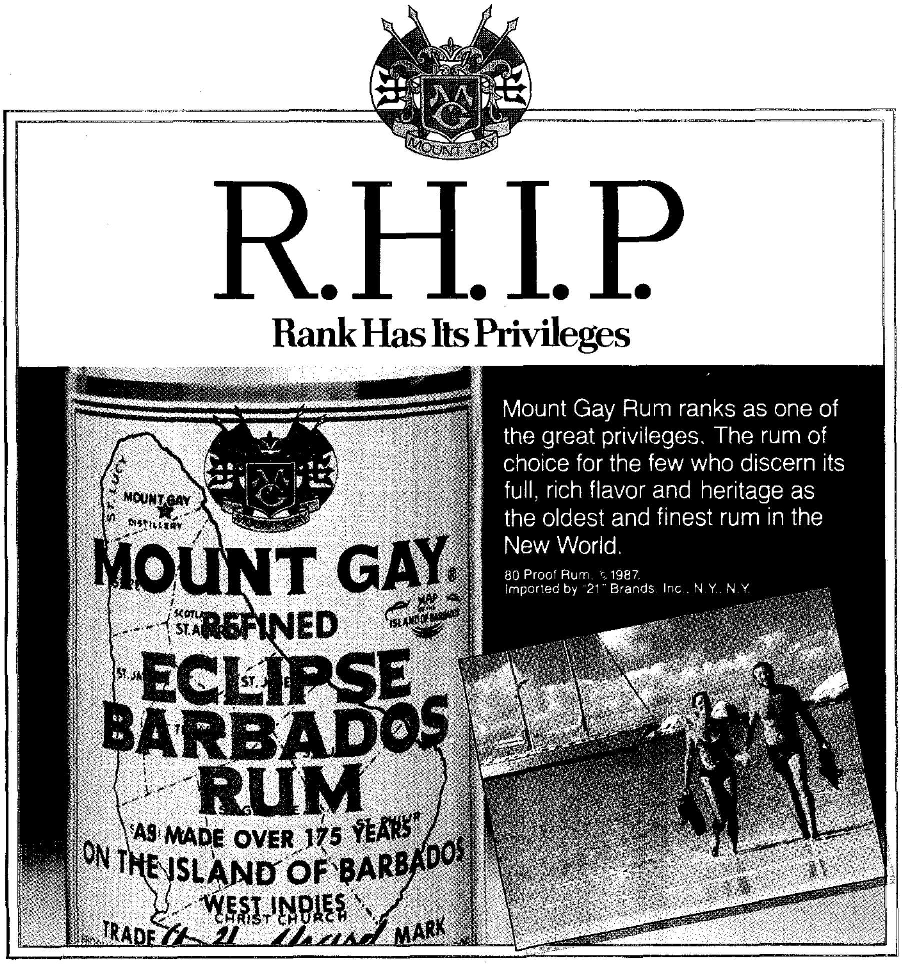

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Germany and Japan really wanted to remedy the trade imbalance and influence American spending habits, they could simply export fewer goods.)

But even foreigners can spot one political reality: Congress won't take any action that might slow the economy—like a major tax increase—right before a presidential election.

"It's unfortunate that 1988 is an election year," one of the foreign bankers lamented. "The matters that urgently need to be attended to may be postponed for another year, and that may be too long."

GOING FOR THE GOLD?

BECAUSE OF THE U.S. TRADE DEFICIT, dollars are piling up in the central banks of Far Eastern countries at such an alarming rate that some nations are considering trading the greenbacks for gold.

That's the feeling economist John Exter came away with after meetings this month with Far Eastern central bankers.

"My impression is that they're getting fed up with buying falling dollars, and will start to buy gold," says Exter, 77, who was once in charge of foreign operations at the New York Federal Reserve Bank and who also served for 13 years as Citicorp's chief liaison with central banks worldwide, including the Fed.

"What we are witnessing is the beginning of the end of the dollar as the world's reserve currency," Exter says.

How did it happen? So far this year, the United States has imported $118.1 billion more in goods than it exported. This trade deficit has caused dollars to flow out of the U.S., many of them landing in countries like Japan, Korea, and Taiwan.

The companies receiving dollars for the television sets, VCRs, and other goods they sell can invest excess money either in securities denominated in their own currency or in securities denominated in dollars. If a Japanese company, for instance, buys yen-denominated securities, the dollars it pays drive the yen up against the dollar. To prevent this, the central bank of Japan may go into the market to buy dollars.

Those dollars go into the bank's coffers—which aren't as rich as they once were, thanks largely to the near free-fall of the dollar in recent months. And this puts the foreign central banks in a bind.

Exter says the Far Eastern central banks haven't yet begun unloading their dollars en masse in favor of gold. But, he says, "it will ultimately happen."

If the move to gold ever occurs, the consequences will be a much weaker dollar, lower stock and bond prices, higher gold prices, and a weakened economy.

How can this potentially devastating situation be stopped? "The only thing the Federal Reserve can do is send our interest rates up," Exter declares.

ODD EXPECTATIONS

EVER SINCE THE CRASH, WALL STREET has been glum about the prospects for most industries in 1988. But there are some exceptions.

According to the latest survey conducted by the investment firm Lynch Jones & Ryan, Wall Street analysts have been upgrading their earnings estimates for two industry groups: health care and public utilities.

In November, says Stanley Levine, vice-president of Lynch Jones's Institutional Brokers Estimate System, there were twice as many earnings-estimate increases for health-care stocks as there were earnings-estimate decreases. In the utility category, which includes electric, telephone, gas, and water companies, there were 1.8 estimate increases by analysts for every estimate decrease, Levine says. "These are two major industry groups that are bucking the pessimistic trend," he says. Why are analysts optimistic about them?

Drug companies and hospital-supply companies, in particular, are shoring up the health-care group—mainly because a slew of new drugs is expected next year. And analysts may be more optimistic about utilities because a recession—like the one some economists are predicting for 1988—generally helps these companies reduce their interest costs on loans. And no matter how bad the economy, consumers must turn on lights and use telephones.

Levine says those industries hardest hit by estimate cuts are transportation, financial services, energy, and consumer services. The transportation sector, which includes the railroad and airline industries, is generating the most pessimism, with reduced estimates outnumbering increases five to one.

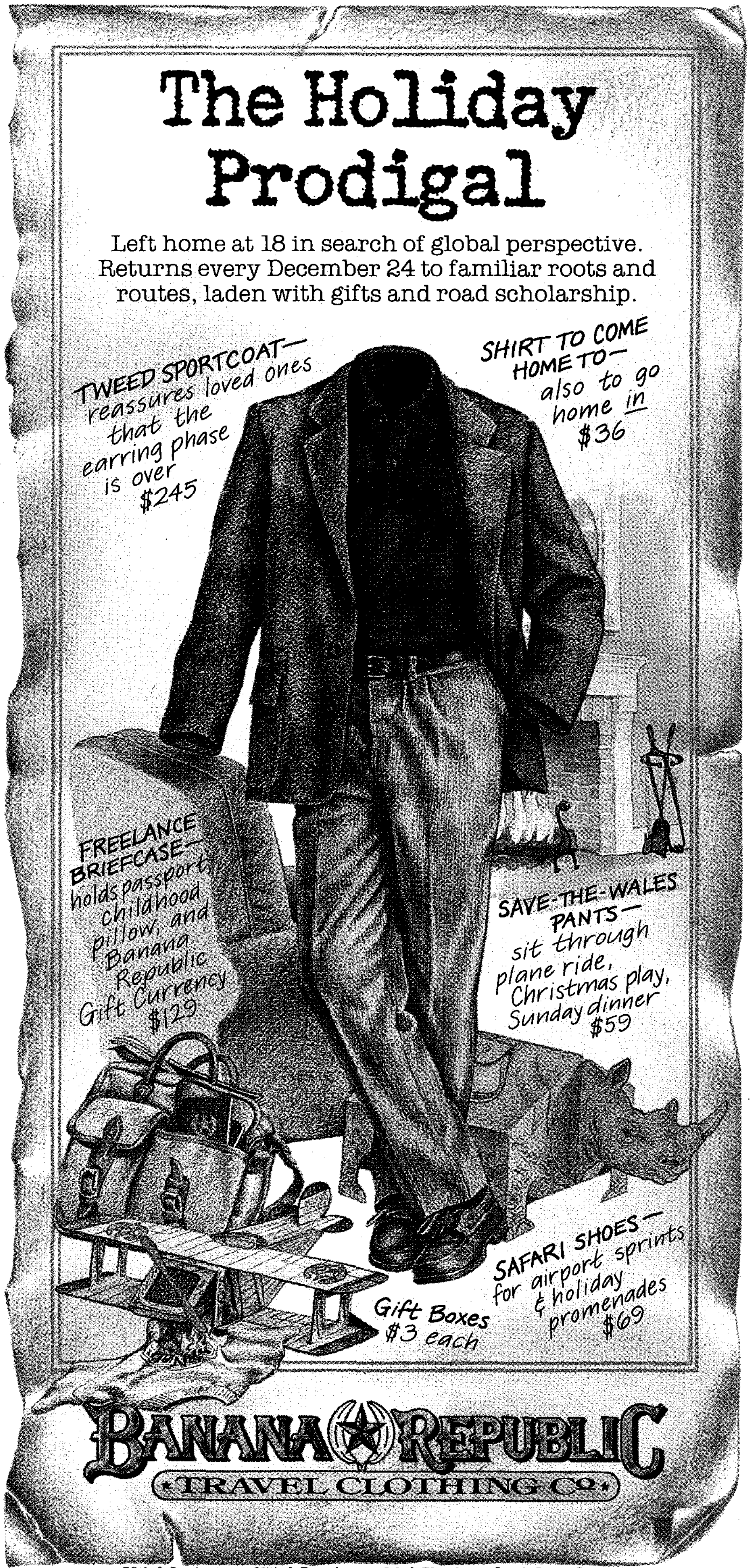
SOUTHLAND'S PLANS

ACCORDING TO WALL STREET SOURCES, A new plan to take the Southland Corporation private should surface soon.

The sources say that Goldman, Sachs & Company and Salomon Brothers, the investment bankers for Southland—a Dallas-based retailer—are close to putting together a new financing package that would put the derailed leveraged buy-out back on track. Southland "expects to be back very soon with a new offer," says a source who asked not to be named.

The family of John P. Thompson, the company's chairman, has purchased two thirds of Southland's stock and was to have bought the rest by now. But financing for the remaining shares hit a snag when there were few takers for the planned junior subordinated debentures.

Sources say the bankers are working out that problem now, and feel they will be successful. ■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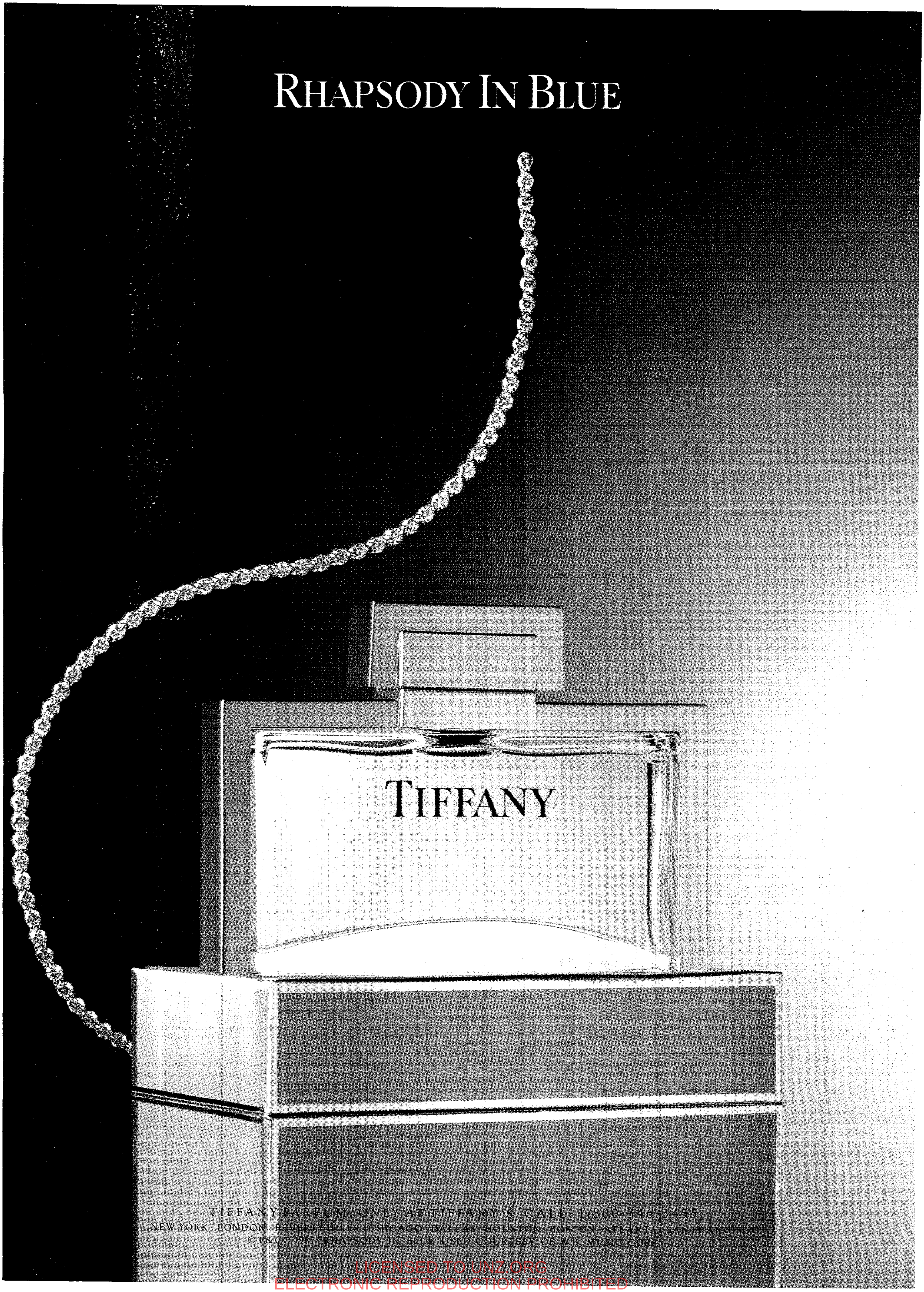
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LIQUID ASSETS

MARVIN SHANKEN'S VINTAGE PRESS

SCOTCH SALES ARE DOWN 5 PERCENT, table wine is off 7 percent, and gin, cognac, and vodka are flat, but Marvin Shanken, the man who keeps tabs on who drinks what, is bubbling.

In just over a dozen years, his research and publishing empire has grown from one small-scale, money-losing newsletter to several publications with more than $10-million in revenues. Once a barely audible voice, the company has become the mouthpiece of the industry. M. Shanken Communications has been described as a combination of Standard & Poor's and A. C. Nielsen for the spirits world. Shanken helped transform the $300-billion worldwide liquor and wine industry, bringing it out of the dark ages and into the age of marketing. His trade monthly, *Market Watch;* the biweeklies *Impact* and *Impact International;* his consumer biweekly magazine, *The Wine Spectator;* and his wine seminars and marketing conferences chart the industry and predict consumption trends. Today, Shanken is to his industry what John Fairchild is to fashion and, according to *Restaurant Hospitality,* "what Malcolm Forbes is to the business of business."

Shanken is "one of the most enterprising men I've ever met," says Carl Spielvogel, chairman of Backer Spielvogel Bates. "He took a moribund newsletter and turned it into a thriving industry, found a gap in the marketplace and filled it. He's done an incredible job of building something out of nothing." Adds Bob Beleson, president of Rémy Martin Amérique/Premiere Wine Merchants, "He is the P. T. Barnum of our business, but not in any huckster, negative way. Whatever Marvin touches turns exciting."

This fall, his touch extends to publishing a high-style consumer mail-order catalogue with such novelties as a $105,000 Fabergé claret jug and to transforming *The Wine Spectator* from a newspaper to a slick consumer magazine aimed at attracting automobile, travel, and other non-spirits advertisers.

The son of a New Haven jeweler, Shanken, 44, earned a business degree from the University of Miami and an M.B.A. in real estate and finance from American University. After graduation, he joined Home Equity and helped set up a computer operation to appraise homes for executive relocation. Soon, he moved on to the now-defunct brokerage house Goldwater, Valente, Fitzpatrick & Schall, where he worked in corporate finance for two years. He left to join Winston Securities, a Wall Street investment firm that evolved into Tamiso Shanken & Company. During his four years as a partner, several deals involved financing vineyards; Shanken became infatuated with the wine business. (Coverage of the liquor industry evolved later, as a by-product of his passion for wine.)

SPIRITED BUSINESS: *Shanken with his poster art.*

In December 1972, Shanken indulged himself and bought *Impact,* a newsletter that had been started by research analyst John Maxwell. Maxwell's firm, Oppenheimer & Company, was asking $10,000 for *Impact,* whose 200 subscribers paid $48 for 24 issues a year. Shanken says he "shrewdly talked them down to $5,000." He later learned Oppenheimer would have given it away as long as he assumed liability for the unfulfilled subscriptions.

Shanken's first issue of *Impact* appeared in January 1973. Over the next two years, he realized that he wanted to be a journalist and have an impact on the business. Although the publication had been losing money, Shanken left his Wall Street job in 1975 and plunged into the venture full-time. He used his $330-a-month one-bedroom apartment as an office and struggled to pay the rent, recalls friend Niki Singer. Three years later, Shanken's revenues topped $100,000, and he mapped out a strategy to build a communications empire.

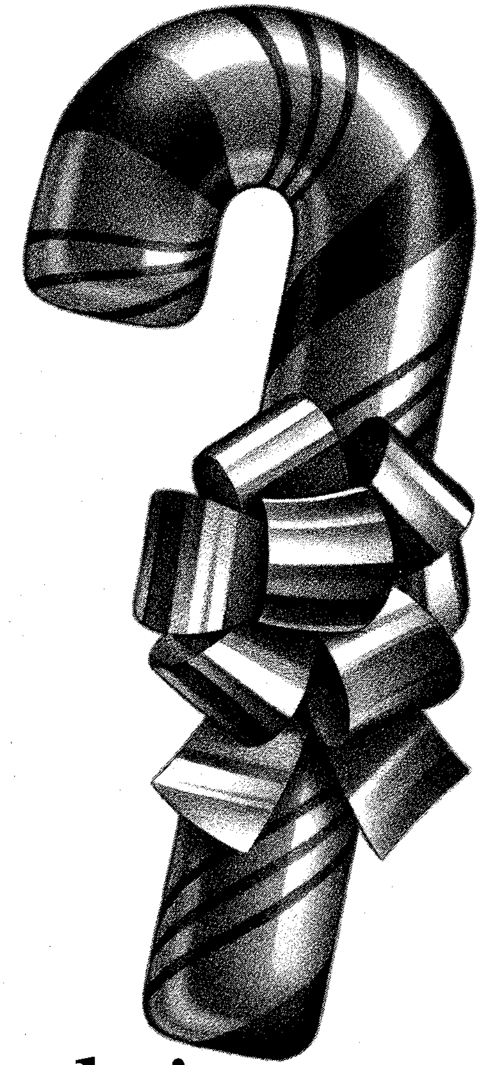
Part of the plan was to diversify. In 1976, Shanken produced his first annual research report on the wine industry. Three hundred people paid $25 each for the service—he had fretted that a market didn't exist. This year, his company issued annual reports on wine, liquor, and beer ($325 each); another on beverage trends ($595); and a special report on wine coolers ($595). Shanken stepped up the pace in 1977 with his first seminar, at the Regency Hotel—110 people paid $125 each to attend. The next year, the group mushroomed to 250 and moved to the Plaza hotel, with Art Buchwald as the speaker. This year's event, in Paris, attracted 350 people at $550 per ticket.

There was a two-year interval before Shanken agreed to buy *The Wine Spectator,* for $40,000. The biweekly newspaper had lost money for years, but Shanken didn't let that deter him. "I believed in the book," he says. He took it over, started pouring money into it, and commuted from New York to its California headquarters. This fall, he redesigned the entire magazine.

Revenues for the company exceeded $1 million in 1981, and Shanken then predicted they would reach $10 million by 1991. Unusually circumspect in this area, Shanken now says his company has already passed that goal.

In 1983, Shanken launched *Market Watch,* a monthly trade magazine covering trends, industry news, and forecasts. Three years later, he launched *Impact International,* a biweekly newsletter, based in London, that covers spirits

Photograph by Louis Psihoyos.



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worldwide. En route, Shanken has produced an array of special publications, including *The Wine Spectator Wine Map,* a guide to the California wine country; *Shanken's World Drink Directory; Shanken's World Brand Index;* and the *Impact Yearbook.*

In 1980, Shanken established the *Wine Spectator* Scholarship Foundation and held the first of what became annual wine-related weekends in New York. A similar "Wine Experience" failed in California during the same period, and management asked Shanken to take over the project. Six of his key staffers vehemently opposed the idea, but Shanken overruled them. For a few years, wine weekends were held annually in both California and New York. This year, there was one weekend in New York.

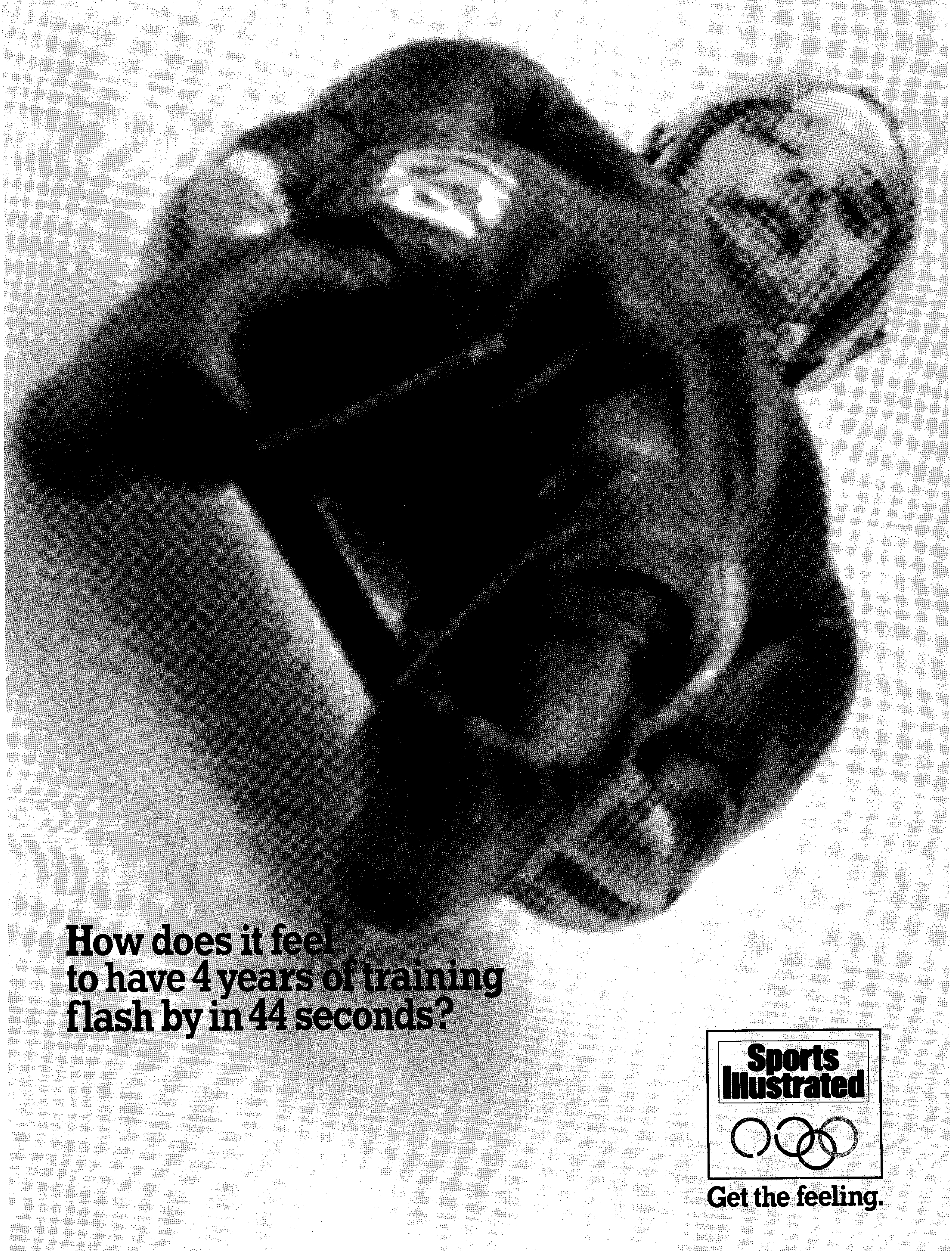
Shanken is very much the autocrat, operating in a take-it-or-leave-it manner. He consistently hikes the price of his periodicals and the ad rates while refusing to give circulation numbers for *Impact.* "Whoever you want to reach, reads us," he tells them. "But as for numbers, it's none of your business. If you don't want to advertise, don't advertise." Few spirits marketers exercise that option.

"Marvin is ferocious about his integrity and that of his publications," says Saul Waring, president of the Waring & LaRosa ad agency. "I'd hate to be the guy who supplied him wrong numbers. At the same time, he's fiercely loyal to his friends and builds loyalty among his staff by giving sharp, energetic young people tremendous opportunity. He develops and trains them so he can go on to other things. And he's a mensch." Once, when Waring's tennis partner phoned at six in the morning to say that he had to miss their 6:30 A.M. doubles match, Waring called up Shanken. "Listen carefully," he told the ace player. "This is to see whether you really have the right stuff and can respond to the pressure of the moment." A half-hour later, Shanken appeared on the court.

The right stuff, however, also includes being scrupulously honest and trustworthy. "Marvin Shanken is honest, and that's unusual to say about anyone in the press," says Edgar Bronfman Jr., president of the House of Seagram. "Shortly before our internal reorganization was announced, Marvin called to say that the rumors were so strong he had to print them," recalls Bronfman. "I told him that we hadn't told our own people yet, and agreed to an interview if he'd hold the story until they were informed. Marvin gave his word; there were no leaks. Time and again, he's generated respect and not compromised his principles. I am a fan."

So is Richard Costello, president of the TBWA ad agency. His first "five-minute drink" with Shanken turned into a four-hour marathon. Costello suggested sev-

Photographed for Sports Illustrated by Ronald C. Modra. ©1987 Time Inc. All rights reserved.


How does it feel
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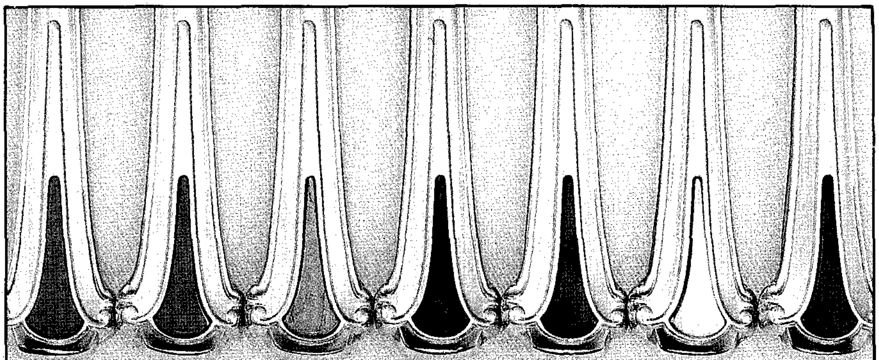
eral business approaches to Shanken, including accepting advertising in *Market Watch.* Shanken weighed the idea, then decided one afternoon to take four pages an issue. By the next morning, he'd sold a year's worth of ads. Later, Shanken "ran over giggling" to Costello, waving the latest *Market Watch.* He had abandoned the ad limit after the first year and now boasted an issue with 43 ad pages. "Marvin is like a little boy in a candy store," says Costello.

Surely life must seem like a candy store. Shanken is "one of the wealthiest people in this low-margin industry who has never had the hassle of handling a single bottle," sighs Michael Aaron, president of Sherry-Lehmann. In September, Shanken, who lives in Manhattan and Quogue, traded his grungy 3,000-square-foot office for lavish new 17,000-square-foot quarters, replete with exercise room and steam bath, a cedar humidor room for his Partagas cigars, a 9,000-bottle wine cellar, and a library of turn-of-the-century French posters.

Shanken attributes his success to hard work and luck. Observers suggest other factors. "Marvin is a workaholic and the greatest salesman on earth," says Michel Roux, president of Carillon Importers. "He is the only guy I cannot say no to." Adds Don Zacharia, owner of Zachys Wine and Liquor, "He is a straight shooter whose word or handshake means more than a contract. And his energies are far beyond the normal mortal's." What's more, Shanken follows his own instincts. "Once I tried to talk him out of buying *Wine Spectator,* then a boring, arcane book for wine freaks," says Penn Kavanagh, chief executive of Schieffelin & Somerset. "But Marvin thought he could turn it into the *Wall Street Journal* of wine, and he's done that. He has vision."

But not everyone is enamored. "He's a master of self-promotion and the self-proclaimed guru of the industry," says Tino DeCarlo, publisher of *Liquor Store Magazine, Wine Marketing Handbook,* and *Liquor Handbook,* which he calls the Bible of the industry. "His magazines are glossy but superficial, his statistics questionable, his ad rates exorbitant, and circulation claims for *Market Watch* inflated by as much as half, according to our study." (Only *Market Watch* and *The Wine Spectator* give circulation figures.) "We're picking up pages from advertisers who have begun to question the value of his publications." Shanken says, "His information is incomplete. He has no way of knowing our figures, and I haven't lost any advertisers."

"Marvin Shanken has detractors because he has power," adds Sherry-Lehmann's Aaron. "He has the power of the pen, which he's used to boost an industry and become its voice." ■



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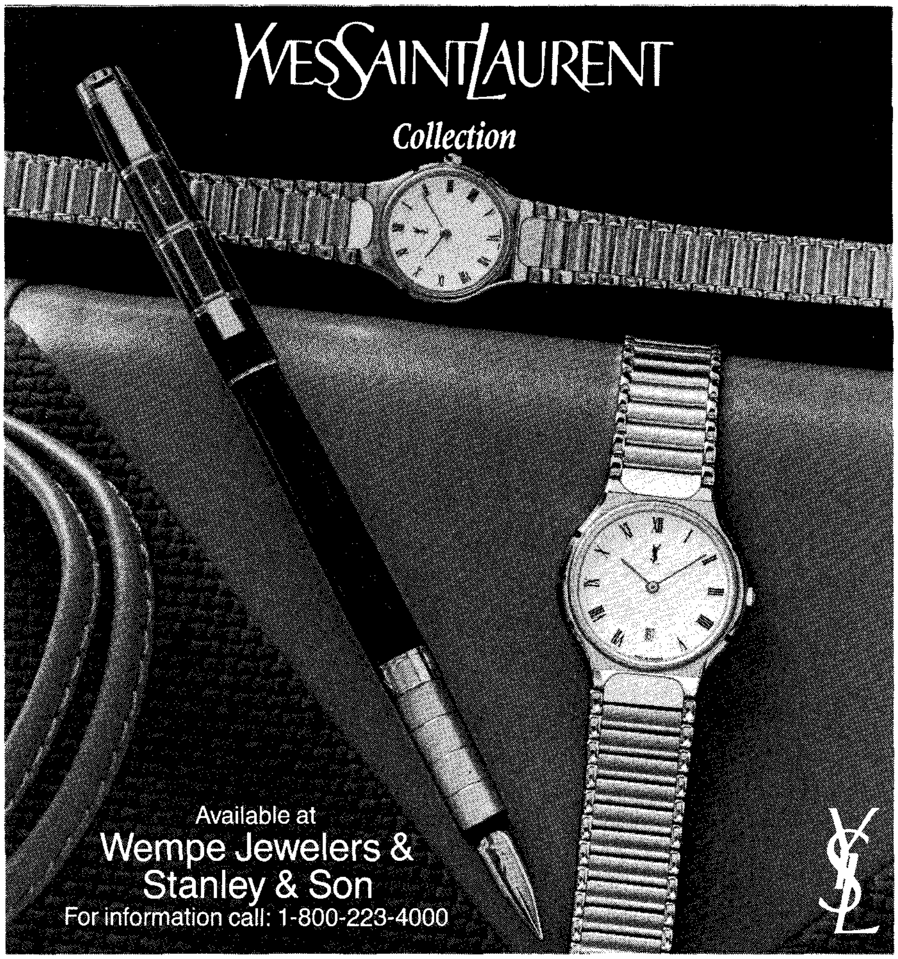

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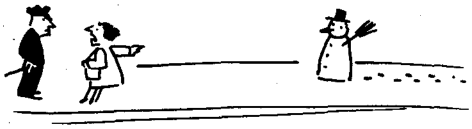


EDITED BY ERIC POOLEY

ARTS & CRAFTS

Monkey Business

THE PRODUCER FROM Broadcast Arts was worried about the gorilla's hand. "That hand has to be very aggressive," he said crisply. "It has to grab a cereal box from a ghost."

Inside his gorilla suit, standing over the producer the way Lawrence Taylor stands over quarterbacks, Paul Mantell flicked the fingers, proving they had the dexterity needed for the producer's cereal commercial.

Plastic surgeon Paul Mantell.

A folk artist for the television age, Mantell, 28, has for 11 years been fashioning witty, oversize props for TV, theater, and the circus—although anyone willing to spend $1,500 to $8,000 can buy his wares (rentals of huge club sandwiches or plastic punk-rocker heads go for $250 a day). The answering-machine message at Mantell's TriBeCa company, Special Creations, said it best: "Just tell me what you want, and I'll make it."

In the past few years, clients have wanted a five-foot ice-cream sundae for a Tim Conway special, six-foot bananas for a Radio City Music Hall show, and a six-foot Big Mac (with giant squares of foam-and-latex cheese, and 200 three-inch "sesame seeds" glued to the bun). "The slightest inaccuracy," says Mantell, "can ruin the fantasy."

In the ninth grade, Mantell made a chicken costume for Halloween and "discovered that making very large objects attracts attention." His fate was sealed.

Right now, he's working on eighteen mouse heads for the Philadelphia Ballet's *Nutcracker*.

"Big, gray, mean mice," says Mantell, smiling. "With *fangs*." GRAHAM FLASHNER

BRIEF LIVES

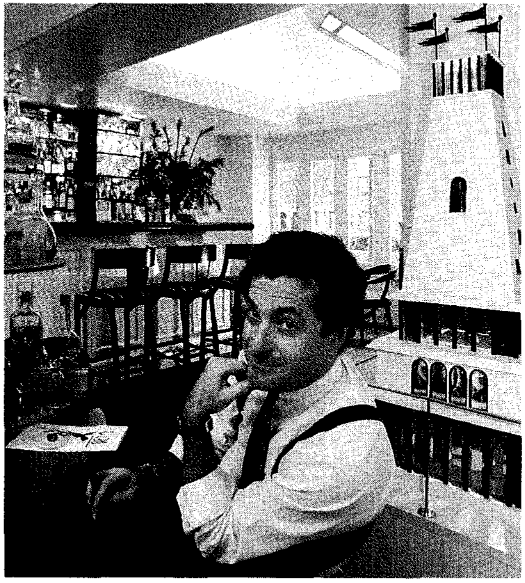
FOR ADULTS ONLY

AT A TIME WHEN MANY NEW restaurants look as if they'd been designed by the creators of Pee-wee's Playhouse, Adam Tihany is designing restaurants for adults. "This is the year of the refined restaurant," says Tihany, whose recent projects include Bice, on East 54th Street—the toughest reservation in town—and Remi, a Venetian place on East 79th Street that he co-owns. "To be a complete restaurant designer," says Tihany, "you have to know the problems of the restaurateur."

But don't tell Tihany that he designs hot restaurants. "I don't like restaurants of the moment, because the moment is a very short time," says Tihany, 39, who grew up in Jerusalem, studied in Milan, and came to Manhattan in 1975. Some of his designs never got the chance to grow old gracefully: His first big commission, in 1982, was for La Coupole, the updated Paris café that never had the food to match its opulent look (it closed in 1983). The hangout he designed for Continental drifters (Club A) and the take-out place he did for a film mogul (DDL Foodshow) are both gone as well.

Now, when Tihany takes on a project, he controls everything but the food—he designs the space, logo, chairs, carpets, waiters' uniforms, and lighting. At Remi, the outline of the Memphis-like wall sconces is repeated in the waiters' ties; the menu and matches use the same blue as the striped banquettes. "The tighter the design, the better the message comes across," he says. "The better the message, the better the business."

Last winter, when Roberto Ruggeri asked him to design Bice, Tihany was given free rein to create, as he says, "a place that looks the way you'd imagine a fashionable Italian restaurant would." Bice "is not all about food," he says, "but *everything* about it works—look, location, service." Tihany is trying to work his magic on such new places as Metro, a French restaurant being launched on the Upper East Side by former Odeon chef Patrick Clark; San Domenico, a Central Park South Italian place; and a Bice for Beverly Hills.



Adam Tihany: "I don't like restaurants of the moment."

Owning a restaurant "changed me," he says. "I've never had so much aggravation eating in other people's places until I had my own. I never noticed service before; I'd look at the design or the lighting. But now I take it personally when a waiter drops a fork. After all, you're not paying for the design."

DANIEL SHAW

Photographs: left, Mary Ann Ferrie; bottom, ©1987 by Frederick Charles. Illustration by Guy Billout.

CHRIS BLACKWELL'S ISLAND LIFE

CHRIS BLACKWELL, THE chairman of Island Records, is wearing white gym shorts and a black Run-DMC T-shirt, sipping iced coffee, and soaking up sun on the roof of the BelAge Hotel. Blackwell, 50, has just flown from New York to Los Angeles to oversee the filming of a Tom Waits concert, but right now he's thinking about his label's twenty-fifth anniversary—the television specials and radio shows marking a career that stretches from Millie Small's "My Boy Lollipop" to Bob Marley's *Catch a Fire* to U2's *The Joshua Tree*. It's an extraordinary life in music that has also become an extraordinary life in movies: Two-year-old Island Pictures, Blackwell's film outfit, is also in the black with a string of hits. "There've been big changes in 25 years," says Blackwell, a Jamaican-born Brit who maintains residences in Jamaica, London, and the Bahamas (near his Compass Point recording studio), and has hotel suites on call in Manhattan and L.A. "But it's also the same. I'm still doing the same thing: looking for talent, then developing it."

And that's as much reflection as he will allow himself. He is not looking back—U2 recently sold its eleven-millionth *Joshua Tree* album, and records by Steve Winwood, Waits, and a group called Bourgeois Tagg are selling well. Island Pictures, after success with *Kiss of the Spider Woman* and *Mona Lisa*, is now in theaters with Marcello Mastroianni and *Dark Eyes;* out at Christmas will be *The Lonely Passion of Judith Hearne*, starring Maggie Smith and Bob Hoskins.

"If you're going for the mass film audience," says Blackwell, "you're competing head-on with the studios. Our policy—first in music, now films—has always been to create an 'identity niche' where people will want to come to us for a certain kind of product. If the act is brilliant, the niche expands. U2 is big for us now, but they started small with us in 1980."

Despite U2's enormous popularity, Island's identity remains rooted in the work of thornier artists, such as Waits and John Martyn, and records that spring from regional music scenes, such as the New Orleans soundtrack to *The Big Easy*. But until recently, Island was best known for its marketing of Jamaican reggae—especially Blackwell's successful campaign to make the late Bob Marley an international superstar. Blackwell—whose family owned a rum distillery and a banana plantation on the island—made an astute investment in the other early vehicle for the spread of reggae, the film and soundtrack *The Harder They Come*. That led him into films and forever changed the island of his birth.

"Reggae had a tremendous effect on a [Jamaican] social structure that was largely based on shades of color," he says. "Suddenly, these reggae characters from the streets with the lowest social stature were international stars. Before you knew it, guys who were selling insurance were growing dreadlocks."

A 25-year journey from "My Boy Lollipop" to The Joshua Tree.

Blackwell himself has kept to a casual style. This is, after all, the man who wore sandals to the '21' Club to close a record-distribution deal. (He was turned away but inked the deal later that afternoon.) He was so fond of Nuccio's, an Italian restaurant near Island's Greenwich Village offices, that he talked its owner into moving his operation to Ocho Rios, Jamaica.

"I tie my schedule around the mixture of artists I have performing," says Blackwell, who has racked up 250,000 frequent-flier miles this year, "or where there might be a film festival I want to attend." His biggest challenge is hanging on to his best acts once they reach superstar status. Longtime Island artists Steve Winwood and Robert Palmer have both left for big-buck contracts at larger labels. "They were looking for deals that would guarantee their financial security for life," says Blackwell, who was especially stung by Winwood's departure. "We don't compete on that kind of deal. If you're paying someone that much money, you're playing the role of insurance company. We can't ensure that someone's going to sell so many records.

"There's no point in making a deal if it's going to leave one side miserable," says Blackwell, finishing off his iced coffee. "I'm someone who thinks in the long term. . . . I hate to break up relationships." Later this afternoon, Blackwell, twice married and twice divorced, will begin his journey from LAX to New York, and then to Ocho Rios—alone and unencumbered by luggage. "Otherwise," he says, "it's a nightmare to travel."

JOHN MILWARD

PRICES

HERE'S WHAT SOME THINGS cost around New York these days:

☐ Tweed overcoat at Paul Stuart (45th Street and Madison Avenue), $625.

☐ Oversize natural Russian-sable coat at Goldin-Feldman (345 Seventh Avenue), $65,000.

☐ Red wool dog sweater at Dede's Dog-o-rama (161 Seventh Avenue), $35.

☐ Hamburger deluxe at the River View coffee shop (308 East 38th Street), $3.35.

☐ Five-pound lamb crown roast, at Jefferson Market (455 Sixth Avenue), $64.90.

☐ Sixty-inch Flexible Flyer sled at Penny Whistle (1283 Madison Avenue), $67.50.

☐ Fourteen-ounce can of Prestone de-icer at Strauss Stores (2005 Third Avenue), $1.39.

Photograph by Lynn Goldsmith/L.G.I.

AMENITIES

DREAM WEAVER

REBECCA VENABLE HOLDS up a slide of an eighteenth-century Oushak carpet with a celadon-green field. It looks new. "Right here," she says, pointing to a swirling design in persimmon, "there was a fifteen-inch hole made by a potted palm. It took a summer to clean and reweave it."

Large, nearly impossible restorations are Venable's specialty. With the skills of a spinner, weaver, and dyer, she is one of the few conservators in town willing to tackle the most daunting work and to reveal, as much as possible, an ancient rug's true colors. Venable, 41, has cleaned a Calder tapestry that no one else would touch for fear its colors would bleed. She has saved a Persian carpet damaged in a fire, rewoven a 100-year-old Navaho-chief blanket, and rejuvenated carpets designed by Léger and Cocteau.

In 1983, a broken water main flooded the basement of the Delorenzo gallery, on Madison near 75th Street, and soaked five rare French Art Deco rugs. Owner Tony Delorenzo called Venable, and she rushed to the gallery. It took two days and nights to remove bleeding dyes from the rugs by bathing them in a series of solvents. "She's a magician," says Delorenzo.

"I was an oil brat," she says. During years spent traveling with her geologist father, she "felt this tremendous connection to the Navaho rugs," she says. "I knew that someday I would work with them." In the early seventies, she studied spinning and weaving with Appalachian craftsmen. In 1976, she came to New York to apprentice with Akbar Safarkhani, a Persian restorer. He taught her how to reweave and how to tint fibers with dye made from ground pecan hulls.

Venable: *"I want trickier projects."*

Venable pulls out a picture of a Flemish tapestry; a faded alligator lurks in the foreground. "The tapestry was stolen in 1972 and resurfaced in an auction house. Parts of it need to be rewoven, but mostly it needs to be wet-cleaned." Wet-cleaning—bathing a carpet, then drying it in a slow process that lasts a week—is another specialty (she was recently hired as wet-cleaning consultant to Rug Renovating of Long Island City, the oldest and largest in the country). "I want bigger, trickier projects," says Venable. "I want a helicopter for emergency pickups."

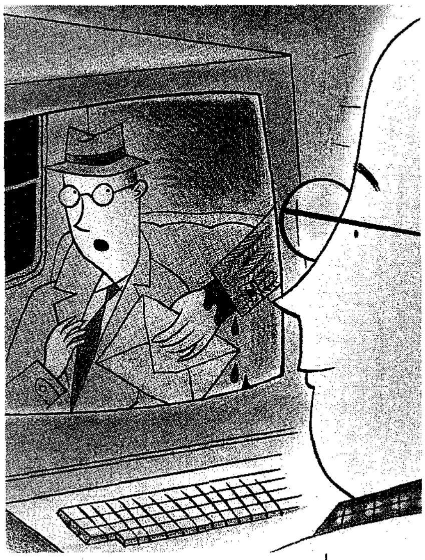
HENRY FERSKO-WEISS

HIGH TECH

From Frobnia With Love

Glasnost HASN'T QUITE made it to Frobnia, an Eastern-bloc country accessible only by computer. The only way into Frobnia is via Border Zone, the latest game in a genre called interactive fiction—a software story in which you are the main character, responding to events as they unfold on the screen and determining the story's action and even its outcome. Your mission: to prevent the assassination of an American diplomat by passing a secret document to a contact at the train station in Ostnitz.

The first interactive games were played on million-dollar machines by the early "hackers" at MIT. One hacker was Mark Blank, who later wrote the first commercial interactive game, Zork, in his spare time at medical school. In 1979, he co-founded a company called Infocom and published Zork—it became a software best-seller. (Infocom now has 30 interactive-fiction titles on the market.)



Blank, 33, doesn't look like a mystery writer, but in his business suit, he doesn't look like a computer nerd either. "This is an odd crossover," he says. "I've got a technical background, but I'm interested in storytelling. The technical part is easy—the hard part is knowing how to use it to build suspense into the game." An avid reader, Blank drew on his knowledge of the spy genre for Border Zone, which moves from Hitchcock to Fleming to Le Carré in style.

Now a free-lance designer, Blank is already working on a more sophisticated genre: Compact Disc-Interactive, which uses a CD to store a game with text, graphics, music, and photographs.

For now, at least, the floppy-disk version is maddening enough. I've been at it all night—my dinner is cold, it's three in the morning, and my train compartment is getting claustrophobic. In despair, unable to find a place to hide the document, I decide on an extreme measure. OPEN WINDOW, I tell the computer. THE WINDOW SWINGS OPEN, reads my screen.

JUMP OUT, I type calmly. YOUR SITUATION IS SERIOUS BUT NOT DESPERATE, replies the computer.

What does *it* know?

PHOEBE HOBAN

TRUE TALE

MY PARENTS WERE VISITING, so a friend and I took them out to dinner.

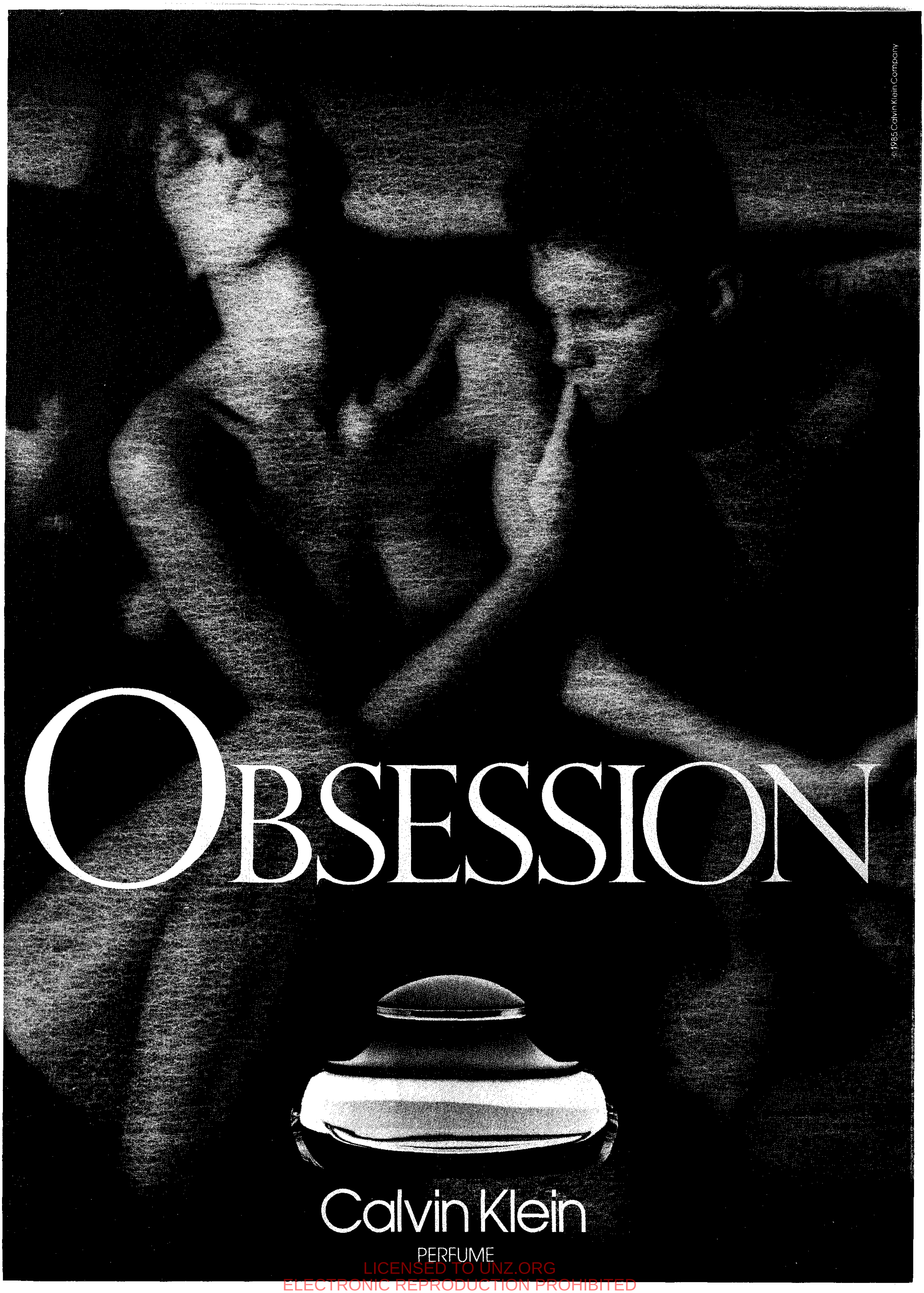
A man staggered toward us as we walked down Broadway. He noticed us and said "Hi." I saw his admiring smile, put on an aloof look, said "Hi," and prepared to move on.

"Not *you*," he said, "*her*," pointing to my mother. "She's already been where you're just trying to go."

Mom moved closer to Dad and declined the bottle the man offered her. But she wore just the slightest smile.

VALERIA CAMPBELL

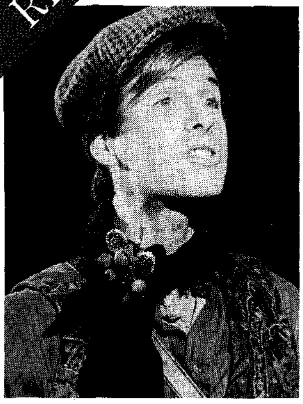
Photograph by Jeanne Strongin. Illustration by Maurice Vellekoop.


OBSESSION
Calvin Klein
PERFUME
© 1985 Calvin Klein Company

RUTH RECOMMENDS

BY RUTH GILBERT

Giancarlo Menotti's Amahl and the Night Visitors, *directed by the composer himself, will be performed at Avery Fisher Hall on December 5 at 11 a.m. and 1 p.m. It's a treat for both children and parents, and tickets are $13 to $20.*



'GIFTS OF THE MAGI'

Martin Moran appears in the traditional holiday musical, derived from O. Henry Christmas stories. This heartwarming family entertainment is at the Lamb's Little Theatre now through January 2.

ARF!

That's Max the dog on the left with District Attorney McCabe (William Conrad). They're regulars (but not related) on Jake and the Fatman, *Tuesdays from 9 to 10 p.m. on the CBS television network (Channel 2).*

I'LL HUFF AND I'LL PUFF!

He's a handsome beast, and in Werewolf *(December 6 at 8 p.m. on Channel 5), he'll bare his fangs and forget to exude his usual charm. (Sometimes, when there's not a full moon, he's only John J. York.)*

NEW YORK CITY BALLET

What draws the largest audience and makes the most money? The Balanchine Nutcracker, *with Tchaikovsky's music, Ter-Arutunian's scenery, and Karinska's costumes (December 3 to January 3 at the State Theater). What more could anyone ask for?*

'WORDS FROM THE MOON'

Tom Ross's play, about a family living near a polluting power plant, is previewing now and opens December 6 at the South Street Theatre. Here, little Molly Langmuir cuddles with Amy Wright.

Photographs: top left, Martha Swope Associates/Carol Rosegg; bottom left, Steve Caras; bottom right, Martha Swope Associates/Rebecca Lesher.

Happy holidays from a man's best friend.
Paul Stuart
Madison Ave. at 45th Street, N.Y.C.

Andrew Marc
404 Columbus Ave New York New York
2 1 2 · 7 6 9 · 2 4 0 0

IS PAUL SIMON ANOTHER MCGOVERN?

NO, BUT HE MAY BE ANOTHER REAGAN

BY JOE KLEIN

"Hey, Paul," yelled the farmer in the back of the overheated, overcrowded room in Pella, Iowa. "You say you're gonna have this jobs program *and* balance the budget in three years. How on earth are you going to do that?"

How, indeed? Everyone in Iowa seemed to be asking that question last week—and others too. Was it possible that Senator Paul Simon, the peculiar-looking little guy with the bow tie, was actually the *front-runner* in the presidential race here? The numbers certainly said so. A Des Moines *Register* poll had Simon leading Michael Dukakis, 24 to 18, among likely caucusgoers. How could that be?

This was supposed to be the year the Democrats got serious—no more McGoverns, no more Mondales. The search was on for someone young, slick, smart, moderate, *modern.* And yet here was Paul Simon, defiantly primordial, the last New Deal liberal, stealing the show, leading the party—off another cliff? "Paul Simon is a 50-state blowout," said a party fundraiser in Chicago.

The press scrambled to catch up. The Washington *Post* published what seemed an endless laundry list of spending programs Simon favored. Aides rushed about defensively, trying to counteract the bad news. "Look at the smoke the other guys are trying to sell on the deficit," said one, arguing that the Simon plan shouldn't be judged against *reality.* "Judge us against the opposition."

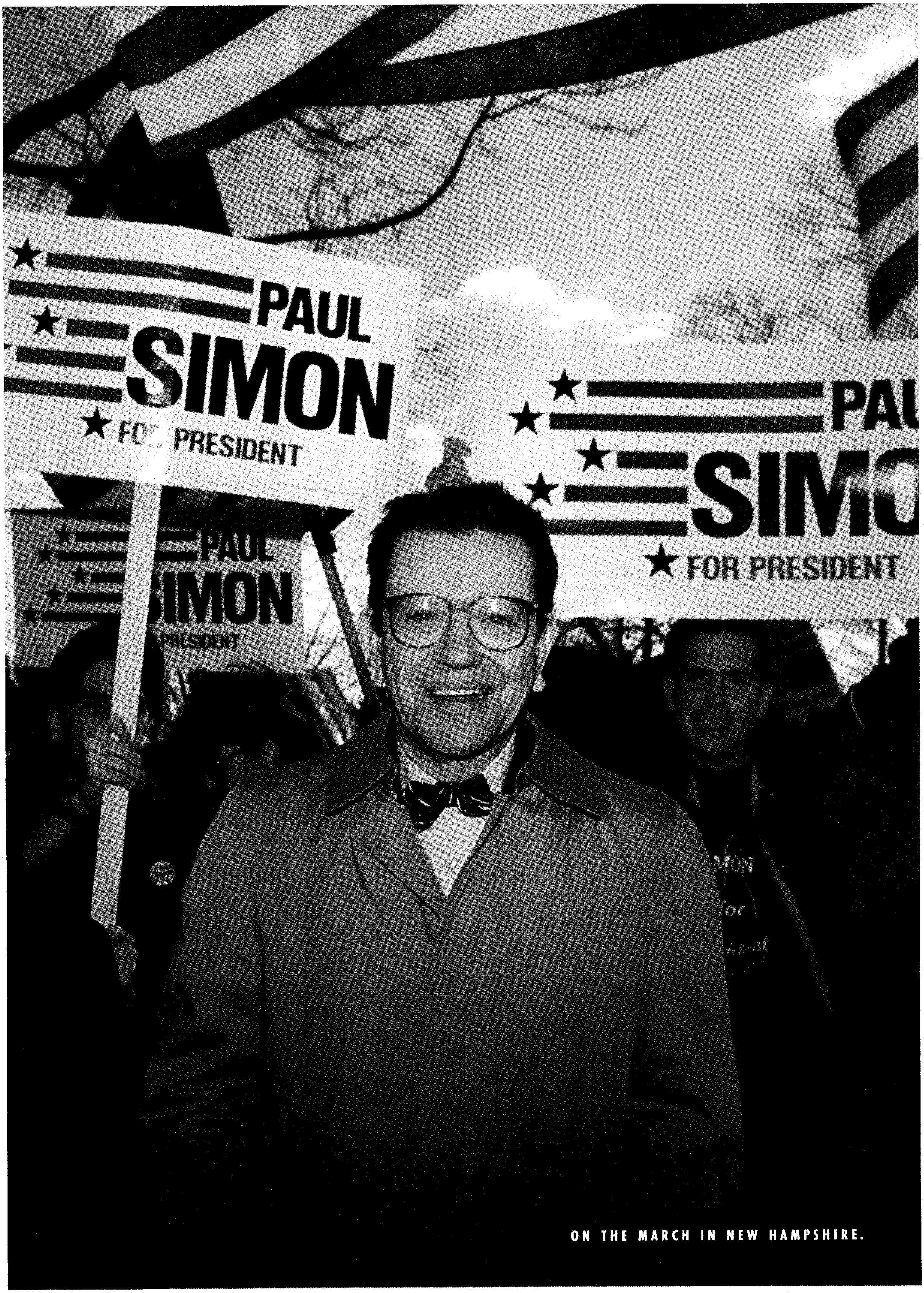
Throughout all this, the 59-year-old candidate seemed quite unconcerned. Watching him, one got the sense that Simon—a man who seems to revel in the oddity of his appearance—knew something no one else did: that the political process was driven by myth, and his particular myth was the antidote to Ronald Reagan's. After seven years of a movie-star presidency, the public was ready for a frog prince.

"The question is," he would say, in that flat, calm, cavernous baritone of his, "How can we move this country forward if we *don't* balance the budget?" And then he would begin to sell his numbers. They were, by any objective standard, hilarious. He pledged to balance the budget by controlling economic factors that are beyond anyone's control. He would somehow reduce the unemployment rate by 1.5 percentage points over the next three years, which would yield $45 billion ("A conservative estimate," he sometimes added). He would somehow reduce interest rates two percentage points, which would yield an extra (conservative) $30 billion. Add to that a (more realistic) $20-billion cut in the defense budget, and there it was: a balanced budget in three years.

In Iowa, people would stare intently at the candidate as he spun this fantasy, transfixed by his bow tie, his smooth, pink complexion, and his prodigious earlobes. They would nod their heads—not because of what he was saying, I suspect, but because it felt good to listen. And how could anyone who looked like that ever do anything meanspirited or purposely misleading? The numbers? The programs? Who cared?

If candidates were drugs, Paul Simon would be Valium—a mild sedative, able to foster a vague sense of well-being, able to soften the harsh edges of reality, able to inspire a dulled, somewhat soporific trust. Unlike any other candidate this year—unlike any other candidate since Ronald Reagan, perhaps—he is connecting with audiences on a visceral level. He makes them feel warm, safe, and clean. He assuages their fear—a deep, swift-flowing river this season—by appealing to their better nature. He says, in effect, "If you stumble, we will lift you up. It will be just as it is in my small hometown of Makanda, where people really care about each other. We'll keep you safe." He is selling voodoo, all right, but of a different, more profound sort than voodoo economics.

Simon uses words different from other politicians, particularly "care" and "comfortable." He tells anecdotes, as Reagan did, but without the barbs. There is no harshness here, no sassy


PAUL SIMON FOR PRESIDENT
PAUL SIMON FOR PRESIDENT
PAUL SIMON FOR PRESIDENT

ON THE MARCH IN NEW HAMPSHIRE.

PHOTOGRAPHED BY RICHARD SOBOL

“THERE AREN’T MANY PEOPLE ASSOCIATED WITH THE JUDICIARY COMMITTEE WHO TAKE HIM SERIOUSLY.”

welfare women flaunting Cadillacs nor criminals ripping us off, just well-intentioned folks who stop by his office, tell him their troubles—about medical bills and scholarships and parents in nursing homes—and ask, “Paul, doesn’t anyone care anymore?” He cares. He wants, he says, “a government that cares . . . and if you’re comfortable with the idea of joining us, please fill out one of the little white cards that the folks are passing out now.”

People feel comfortable enough with Simon to ask his advice on personal things, like how to raise their children. “Paul, we’re having a little debate in the family about how much television the kids should watch,” a supporter named Henry Hood said to Simon at a Des Moines meeting. “What do you recommend?”

“It’s interesting you should ask that,” Simon said, launching into one of his favorite stories. “I checked into a motel one night, turned on the TV, and saw a woman being sawed in half. I was so disturbed by this, it kept me up most of the night. I began to wonder if there was anything that could be done—without violating the First Amendment, of course—about limiting violence on TV.”

He found, he said with a chuckle, that it was a violation of antitrust laws for the network folks even to get together and *talk* about limiting chain-saw massacres on the tube. So he had proposed a bill to exempt such discussions from antitrust law. He never did answer the question about how much TV Henry Hood’s kids should watch, but he did—once again—demonstrate what a commonsense, decent sort of fellow he was.

Actually, I’d heard about the chain-saw-massacre bill several days earlier in Washington. A disgruntled source close to the Senate Judiciary Committee had cited it as an example of Paul Simon in action. “In fact, it’s the only example I can think of. It’s his only initiative, and it’s a silly-ass little bill at that. It won’t accomplish anything,” the source said. “It’s classic Simon. People around here regard him as a very, very weak character. It may not be fair, but there aren’t many people associated with the Judiciary Committee who take him seriously.”

In fact, it isn’t fair—but it’s not an uncommon assessment, either. Simon is held in minimum high regard even by those who should be his most zealous supporters—liberal committee staffers, lobbyists and representatives of special-interest groups, even former members of his own staff. For obvious reasons, few of them were willing to speak on the record, and their opinions might be disregarded but for the universality of the assessment. Simon was elected to the Senate in 1984 after serving five terms in the House; his reputation appears to be the same in both places. “Because of his appearance and demeanor, and the fact that he has written eleven books, people take him for an intellectual,” said one committee staff member. “In truth, he is an extremely decent, fairly naïve man who is in *way* over his head running for president.”

People usually are surprised to learn that Simon never graduated from college. The son of a Lutheran minister, he went to a small church school in Nebraska—Dana College—but left to become editor and publisher of the weekly Troy, Illinois, *Tribune*. He eventually built a chain of fourteen downstate weeklies. He was elected to the Illinois state legislature in 1955 and soon after wrote a book about Abraham Lincoln’s career in the legislature. In later years, he churned out volume after volume—solid, forthright efforts on subjects ranging from politics to world hunger to advice for teenagers. They reflected Simon’s essentially simple, idealistic view of the world. He advised lonely teenagers to take a shower, write a poem, or go shopping.

“He is a very honorable human being who may be the world’s worst negotiator,” says a liberal lobbyist. “I have never seen him enter a bargaining session where he didn’t emerge without his pants. Except for Reagan, he is the last person I would want to see in a room with Gorbachev.”

> ‘I have never seen him enter a negotiation where he didn’t emerge without his pants,” says a lobbyist. “He may be the world’s worst negotiator.”

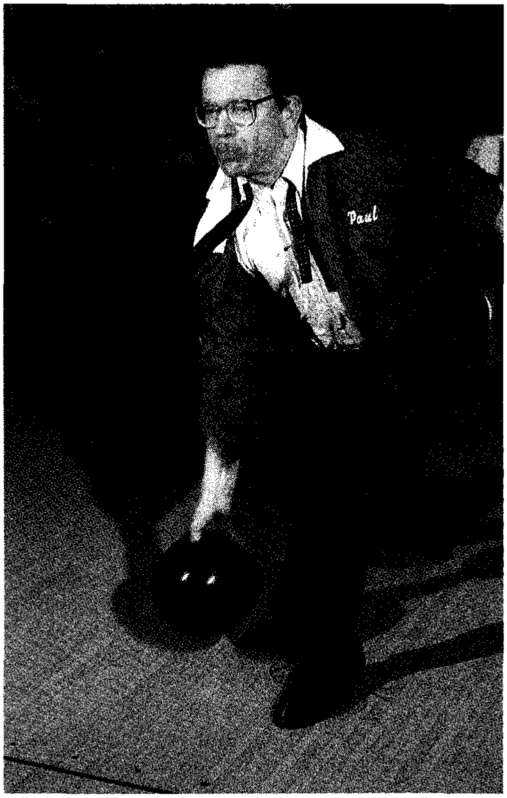
WITH ENDICOTT PEABODY IN NEW HAMPSHIRE

“I KNOW WHAT PEOPLE SAY, BUT I have mixed feelings about Simon,” says Reggie Govan, a former Judiciary Committee staff member. It was Simon’s job as junior member of the committee to do the initial interrogation of Reagan administration appointees to the federal courts. “He wasn’t aggressive enough. He might raise issues that his staff pointed out, but there was no follow-up. It was pretty frustrating sometimes,” Govan says. “On the other hand, I found him an extraordinarily principled man. He made his decisions on a gut level. Because of his willingness to be guided by his conscience, we were able to get several pretty terrible people tossed out. On the other hand, he was sometimes swayed by anecdotal evidence.”

In one case, he voted for a judge who had a very questionable civil-rights record because the man told a moving story about buying a cap and gown for a black student. "People sort of laughed at him because he would do things like suggest to William Rehnquist that he take a long walk on the beach and think about why people thought of him as a racist," Govan adds.

"He is a sweet, decent man," said a lobbyist. "He believes what people tell him. In 1981, there was a battle between David Obey, a liberal who wasn't well liked, and Jim Jones, a conservative, to be chairman of the House Budget Committee. Simon entered the race, even though everyone told him that he would split the liberal vote and throw it to Jones. But he was convinced. He said he had 100 votes—apparently he believed everyone who told him they'd be with him. It was a secret ballot. He got 40 or so votes. Jones won."

"He is a hard-nosed, bare-knuckled, brilliant, consummate politician."



ON A ROLL ON THE CAMPAIGN TRAIL.

Another instance of Simon's inability to read his colleagues came with the Higher Education Act of 1984. Simon headed the House Postsecondary Education Subcommittee. "You have to understand that there aren't very many people who want to be on that committee," said a former staff member. "It isn't very glamorous. You work hard and only get brickbats for your trouble. But Paul really cares about education. He is willing to fight for what he believes. In that case, we spent three months working on the bill." It was a principled piece of legislation, putting the emphasis on scholarship grants instead of loans. What Simon didn't understand, or chose to ignore, was that banks *like* loans. "They get a piece of the action that way," the staff member said. "Finally, we got the bill to markup, and the colleagues he had lobbied—people he expected to have with him—suddenly turned against him. It was pressure from the banks. He never saw it coming. He just got rolled."

"That's partly accurate," Simon responds. "I wasn't able to give the bill the attention it deserved because I became a candidate for the Senate. Also, we had trouble getting the public and private sectors together . . . but, you know, this general line of criticism sounds to me a lot like the sort of thing they used to say about a fellow named John F. Kennedy."

Others point to the role of U.S. Steel chairman David Roderick in turning Simon against the 1986 tax-reform bill—he was, proudly, one of three senators to vote against it. In casting that vote, Simon cited a conversation with Roderick, who couldn't understand why someone with his income should be allowed to pay taxes at the same rate as someone making far less. "Roderick also didn't like the fact that the new bill eliminated accelerated-cost-recovery and investment-tax credits," said a source, "or that it would impose a stiff minimum corporate tax [USX was temporarily exempted from the minimum tax]. But Simon fell for the equity part of the argument."

"Look, the fellow told me he made $1.5 million a year," Simon responds, "and this bill was the equivalent of handing him a check for $250,000. It was taking money from the working class and giving it to the wealthy. I'm proud I opposed it."

"Paul Simon likes an activist tax policy," says Bob McIntyre of Citizens for Tax Justice. "He wants to raise rates and put the loopholes back in. He wants to go back to what we had before, which was hopelessly unfair. You could say that he's incoherent on this issue."

Or stubborn. "Like Reagan, he has certain things he believes in and you just can't budge him," says a labor lobbyist. "He believes you can balance the budget by cutting waste, fraud, and mismanagement from defense spending; Reagan believed you could balance the budget by cutting waste, fraud, and mismanagement from domestic programs." Simon has other nostrums: "He believes the Russian people are our friends. He believes government should not borrow, period. This is a guy who was the only Illinois state legislator to vote against a highway-bond issue."

"Well, there were a couple of 55-to-1, 54-to-2 votes on that," Simon allows. He also acknowledges that deficit spending is permissible in emergencies, to finance a war or prime the pump in tough economic times. Otherwise, he's against it. "It's not the same as a family borrowing to buy a house," he says. "Unlike most families, government has the resources to raise as much money as it needs. I believe in pay-as-you-go government."

"I see him going, but not paying," says Bruce Babbitt, one of Simon's presidential opponents. "He's going down the highway, but he never stops at the tollbooth."

"I DON'T KNOW ABOUT ALL this naïve stuff," says Carter Hendren of Illinois, who managed Senator Charles Percy's losing campaign against Simon in 1984. "He is a hard-nosed, bare-knuckled, consummate politician."

"Cute little Paul Simon," says a prominent Republican analyst, "with his floppy ears and his floppy bow tie, just happens to be the shrewdest pol in the Democratic race."

Is this the same guy who seems to have wandered aimlessly around Capitol Hill, losing his pants in negotiations for the past dozen years? "Absolutely," said a lobbyist. "The very things that make him ineffective up here make him great on the stump. He really does have convictions. He really believes all those simple things he says he believes. He may vote like George McGovern, but he really is *our Reagan.* No doubt about it."

Simon's entry into the race last spring was greeted with muted giggles from the political establishment: This was supposed to be the year that the next generation of Democrats—the high-tech, neo-liberal baby-boomers—took over. But Simon's gambit was a canny one: "I'm not a neo-anything," he said in his announcement speech. "I'm a Democrat."

He was positioned nicely for the run. While his opponents spent the summer and fall trying to scrunch their postindustrial, managerial sensibilities into Iowa's corn-fed idealism, Simon talked the same old stuff he'd always talked. He talked about how American kids should learn foreign languages (he has written a book called *The Tongue-Tied American*), and he talked about getting together with the Soviets on arms control.

"HE MIGHT HAVE SEEMED A SMALL-TOWN NEWSPAPER EDITOR, BUT HE WAS HIGH-TECH ALL THE WAY."

"If I'm right on everything else and wrong on this one, I'm wrong. Period," he'd say. He talked about jobs programs, and dentures for the elderly. It was porridge politics, warm and comforting, and it traveled well, especially when compared with the young whippersnappers'—whose very obscurity made their ambition seem that much more glaring. He plodded along, "step by step, like the *hare,*" as Alexander Haig recently said, inadvertently and inaptly, of his own campaign.

In a way, the "Paul Simon package" was the slickest piece of political merchandising in many a year, and it had the extra advantage of being real. Well, almost real: He constantly cited nonexistent "advisers" who told him to "get rid of the bow tie and the horn-rim glasses" and trim his opinions to the latest neo-liberal fashion. "I wouldn't put it past that guy to have had ear implants to make them floppier," said a jealous strategist for a rival campaign.

BY LATE SUMMER, IT WAS APPARENT THAT SIMON was beginning to catch on in Iowa. Gephardt and Babbitt, who had visited the state early and often, didn't seem to have much pull there. Dukakis was a big wind from the east—crisp, technical, the very opposite of Simon—but his campaign stumbled against the essential goody-goodiness of Iowans when his top aides admitted distributing the infamous Joe Biden "attack video." Simon moved steadily in the local polls, from one percent in spring to 13 in summer to 24 in early November.

Indeed, as I traveled through the state with Simon last week, he was greeted by large, enthusiastic crowds—ranging from college students to senior citizens, with more than a handful of disaffected Republicans thrown in. "I'll either vote for Bush or Simon," said Jack Strobel, a retired home-builder and registered Republican who came to a Simon rally in the town of Newton. "It'll depend on the economy." More shocking, perhaps, was the support of an old political buddy of mine—Gary Lipshutz, a Sioux City businessman and professional skeptic, who has consistently attended the caucuses militantly uncommitted. ("This year," he said in 1976, " 'uncommitted' is going all the way!") "I'm with Simon," he admitted boldly now. "There's a real nice feeling to the campaign. It feels comfortable. I haven't felt this comfortable with a candidate since Gene McCarthy."

Comfortable. There's that word again. And again: "Simon is just very *comfortable* with people here," says Bonnie Campbell, the Iowa Democratic-party chair, "and the people here seem to feel pretty comfortable with him."

And again: "I'm with Simon because my seven-year-old son likes him the best," says Jane Harland, a New Hampshire Democratic-party activist. "Simon didn't talk down to him. He didn't seem condescending. Nicholas liked him an awful lot. And, you know, I feel pretty comfortable with my son's decision."

Recent polls in New Hampshire show Dukakis—a local hero who has worked against the Seabrook nuclear-power plant—either peaked (at 52 percent) or fading (at 37), while Simon is coming on (14 percent, up from 2). "If we can win Iowa, we may be able to make things interesting in New Hampshire," says a Simon aide, careful not to predict victory against Dukakis up north. "If we do well in New Hampshire, there will be no stopping us."

At least, until March 8—Super Tuesday, when the South votes. It is difficult to imagine Simon traveling well on the stock-car circuit, but he has a fall-back position: After Super Tuesday, the game returns to his home court. Illinois is the next big primary, March 15.

Is it possible that Paul Simon could be the nominee? "I would not bet against him," says Carter Hendren, whose candidate, Percy, was bludgeoned by Mr. Clean in debates and slick campaign advertisements in 1984. Simon wasn't given much of a chance against Percy, especially in a year that promised to be a Reagan landslide. "But he let Robert Squier pretty much run his campaign," Hendren says. "He might have seemed a small-town newspaper editor running against a 'Washington insider,' but he was high-tech all the way."

"We did do some really tough ads," says Carter Eskew, who is Squier's partner and did most of the Simon work. "We did one ad on the B-1 bomber that went, 'If you're concerned about the B-1 bomber, Chuck Percy has a position for you: He's for it . . . and against it.' "

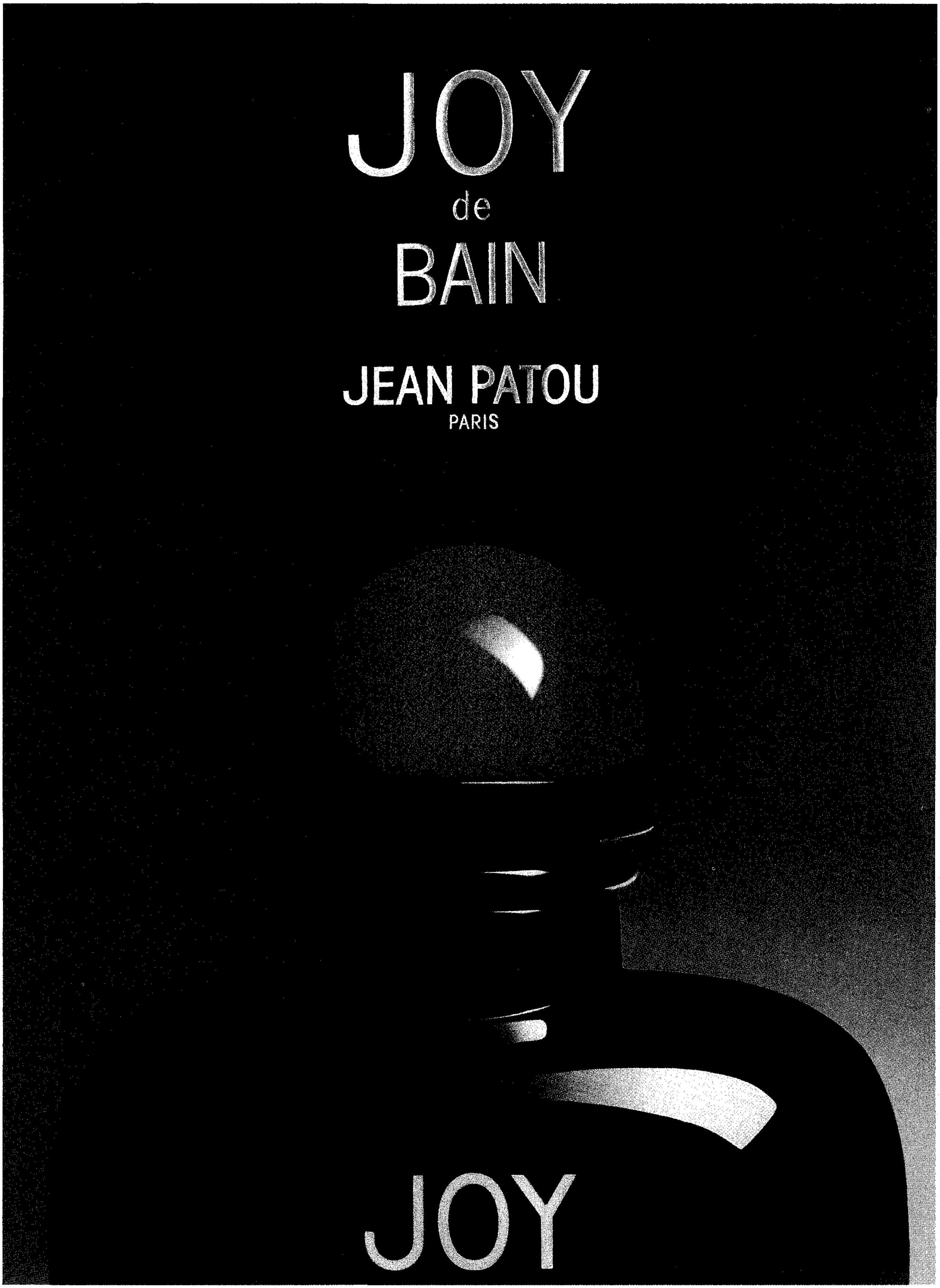
"He just eviscerated Percy," says an Illinois financier who is no fan of Simon's, "and I would bet you any amount that he could beat any of these guys, one on one, in any state in the union. Dukakis in New Hampshire. Gore in North Carolina. You name it."

Others are not convinced—especially Republican strategists, who fairly salivate at the thought of Simon as the Democratic nominee. "Please quote me on the record," an adviser to one of the GOP front-runners joked. "I'll say all sorts of things about how formidable Simon will be. I can't wait. Please, please, let him be the nominee."

Simon's Democratic opponents seem equally unconvinced. He has been getting a free ride in the almost-daily debates the candidates have been suffering through. He is very cagey, avoiding fights, always calm and cool. He has also been taking the opportunity to modify his image: He often talks about the defense programs he'd favor (the Midgetman missile and Stealth bomber, for example) and domestic programs he'd cut. At a forum sponsored by AARP, the senior-citizens lobbying group, he told nearly as many harsh truths as Bruce Babbitt, the most candid candidate. When the forum was interrupted by protesting "notch babies"—people born between 1917 and 1921, who receive less in Social Security than those born earlier—Simon was the only Democrat willing to confront them: "I'd love to be able to give you a different answer," he said. "But it's unlikely we'll be able to find the money."

The next day, during a Fox television debate in Massachusetts, Simon sat back avuncularly as Gephardt and Dukakis went after Gore, and vice versa. Finally, with a little smile and a chuckle, Simon noted that Gore had moved to the right only after "Sam Nunn got out and we saw a new Al Gore emerge. . . . We've got to be careful about making sweeping statements [as Gore had been, saying that the other candidates had been forced 'to the left' to please Iowa voters]. The other day, Mo Udall gave me this little 'Politician's Prayer': 'God grant us the wisdom to speak words that are gentle and tender, because we may have to eat them tomorrow.' "

Simon's five opponents smiled and nodded at that, forgetting that just before the benediction, the little fellow had neatly stuck the knife between Gore's second and third ribs. They proceeded, Dukakis hitting Gore, Jackson hitting Reagan—seemingly oblivious of the man in the bow tie. Simon observed them calmly, his ambition camouflaged somewhere deep behind his horn-rim glasses. Occasionally, there would be a flicker of a smile as he watched the pip-squeaks squabbling, secure in the knowledge that he was stealing the nomination right out from under their noses.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by CORKY POLLAN

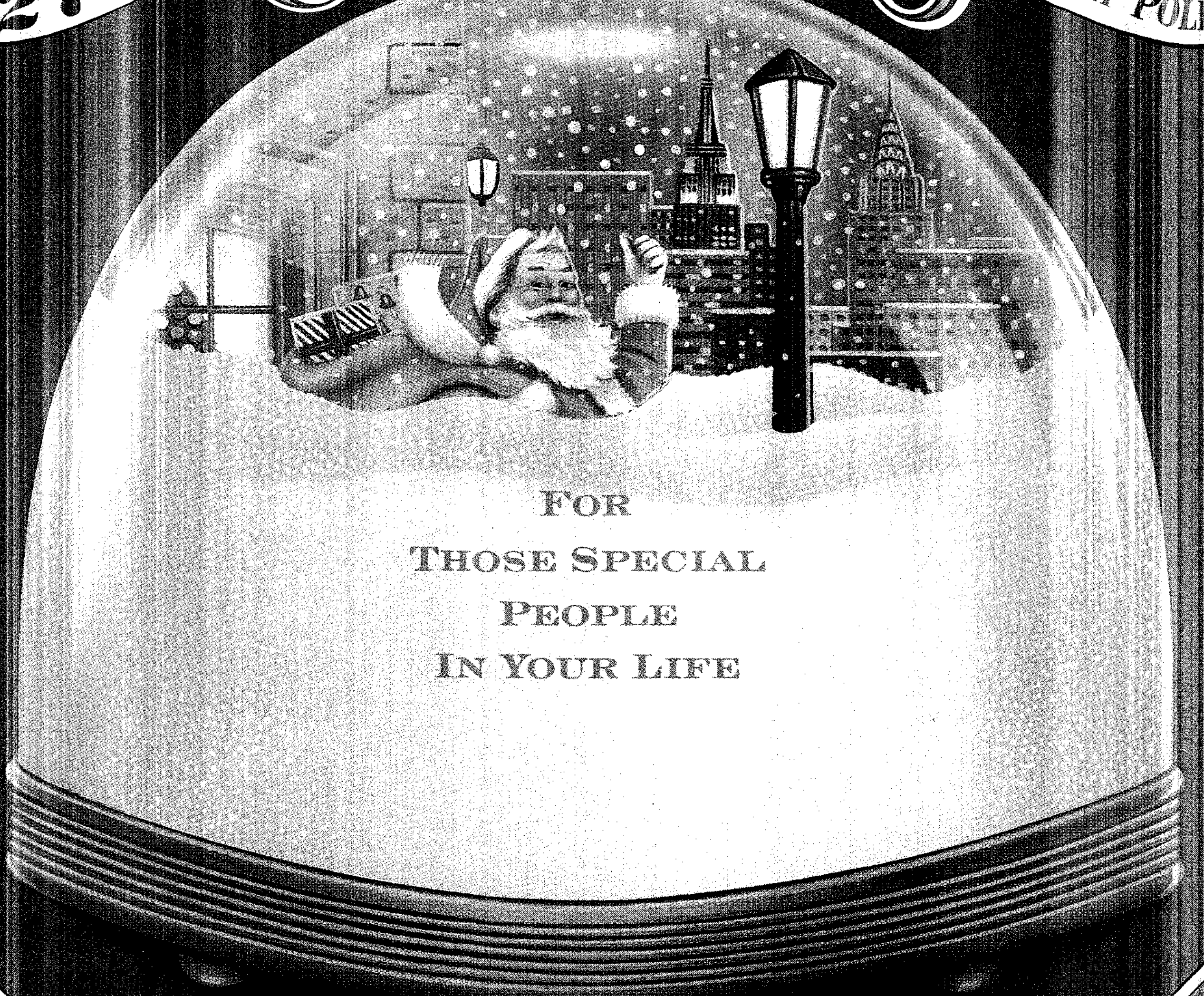

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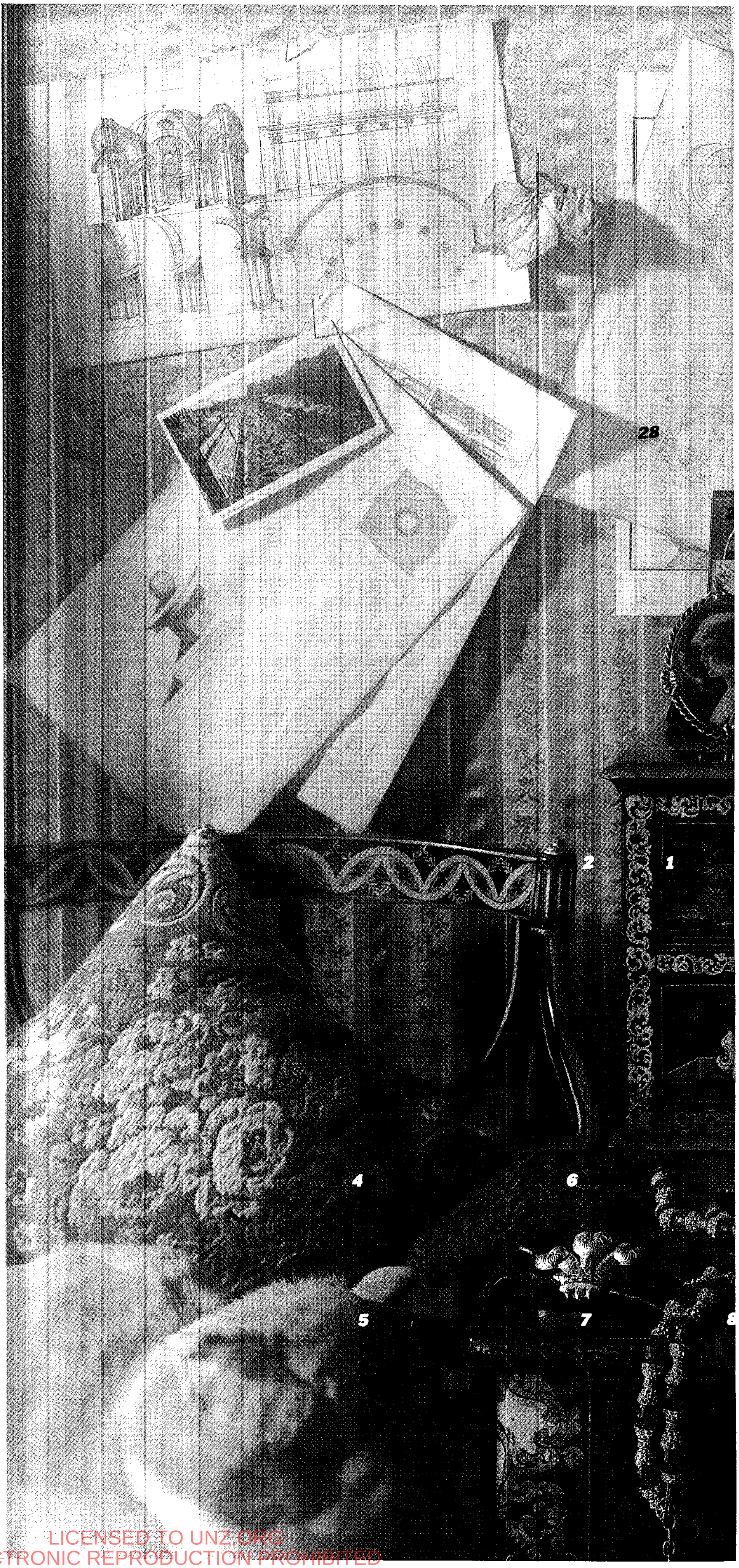
ILLUSTRATION BY DAN KIRK

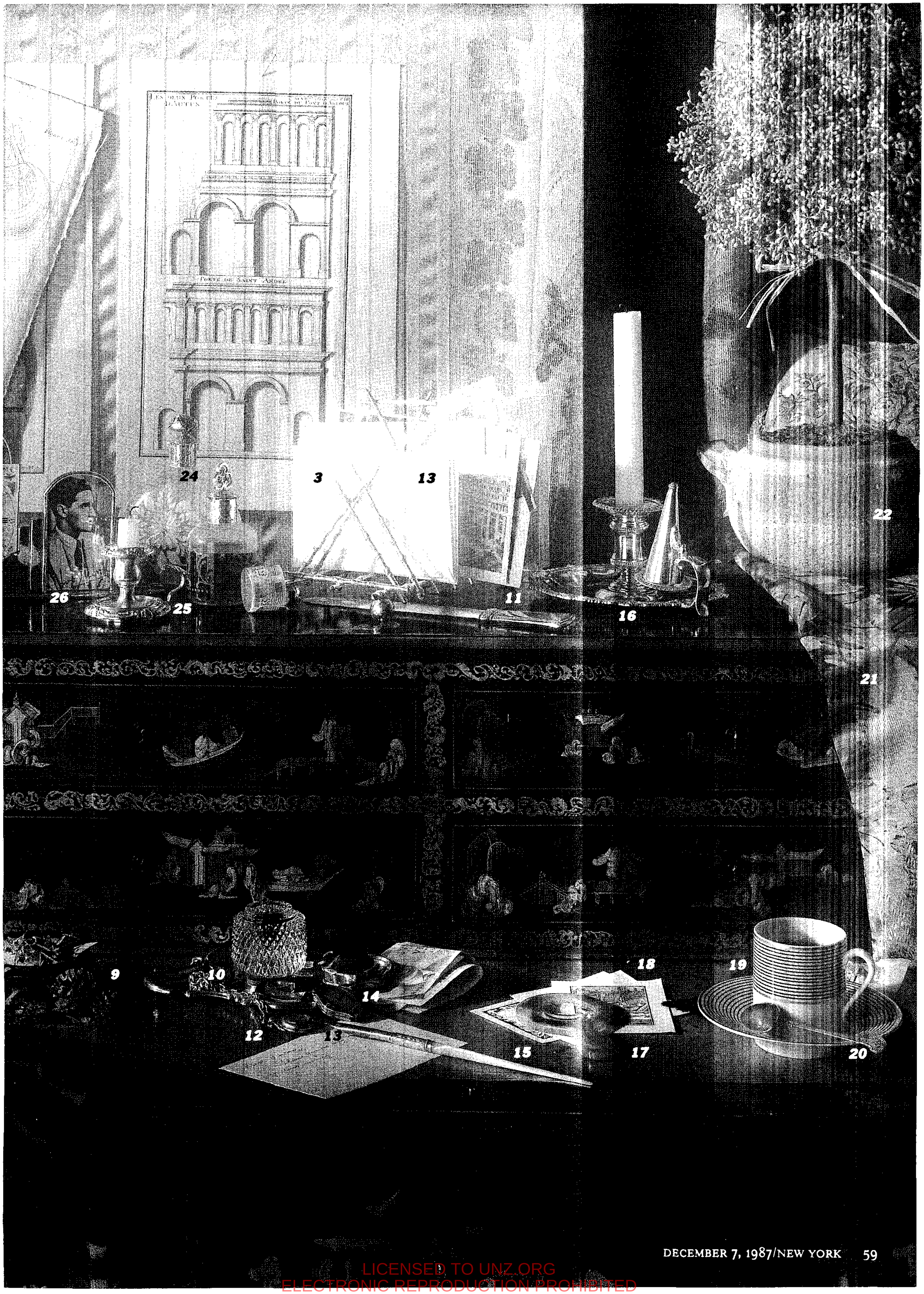
FOR THE BROOKE ASTOR IN YOUR LIFE

1, 2, & 3 *Antique japanned Regency writing table, $22,000, Regency chair, $4,700, and silver-plated rack, $250, at Kentshire Galleries (37 East 12th Street, 673-6644).* ***4*** *Tapestry pillows, $45 and $49.50, at Jenny B. Goode (11 East 10th Street, 505-7666, and 1194 Lexington Avenue, near 81st, 794-2492).* ***5*** *Tabby, $70, at Saks Fifth Avenue.* ***6*** *Karakul-and-leather gloves, about $175, at B. Altman and Bonwit Teller.* ***7*** *Gilt plume brooch, $170, at Barneys New York.* ***8*** *Faux-stone necklace, $2,150, at Chanel (5 East 57th Street, 355-5050).* ***9*** *Flower potpourri, $20, at Henri Bendel.* ***10 & 11*** *Old crystal-and-sterling inkwell, $250, and ivory-and-sterling paper knife, $175, at Antique Cache (1050 Second Avenue, at 55th, 752-0838).* ***12*** *Vintage watch fob, $160, at Belle Epoch (211 East 60th Street, 319-7870).* ***13*** *Twenty G. Lalo cards and envelopes, $30, at Barneys.* ***14*** *Old gold-and-enamel Elgin watch, $625, at Chiuzac Gallery (510 Madison Avenue, near 52nd, 832-2233).* ***15 & 16*** *Antique mother-of-pearl pen, $95, and sterling candle holder, $1,000, at Fortunoff (681 Fifth Avenue, near 54th, 758-6660).* ***17*** *Agate magnifying glass, $20, at H. Stern (645 Fifth Avenue, near 51st, 688-0300).* ***18*** *Bookplates, $4.95 for 25, at New York Bound Bookshop (43 West 54th Street, 245-8503).* ***19*** *Ceralene cup, $24, and saucer, $48, at Barneys.* ***20*** *Vintage enamel spoon, $20, at Ilene Chazanof (254-5564).* ***21*** *Georgina von Etzdorf scarf, $115, at Saks.* ***22*** *Berry topiary, $75, at Twigs (399 Bleecker Street, 620-8188).* ***23*** *Antique Aubusson carpet, $9,000, at Kamdin Designs (791 Lexington Avenue, near 61st, 371-8833).* ***24*** *Bottles with sterling tops, $100 and $165, at Bendel's.* ***25*** *Sterling candle holders, $300 to $1,200, at J. Mavec (52 East 76th Street, 517-8822).* ***26*** *Silver-plated frames, $80 and $90, at Mark Cross (645 Fifth Avenue, near 52nd, 421-3000).* ***27*** *Big Ben clock, $37.50, at the New York Public Library Shop (Fifth Avenue at 42nd, 930-0641).* ***28*** *Vintage engravings, $10 to $17.50, at Pageant Book & Print (109 East 9th Street, 674-5296).*

PHOTOGRAPH BY BRUCE WOLF

Wall fabric from Louis Nichole. Lion Bettmann Archive

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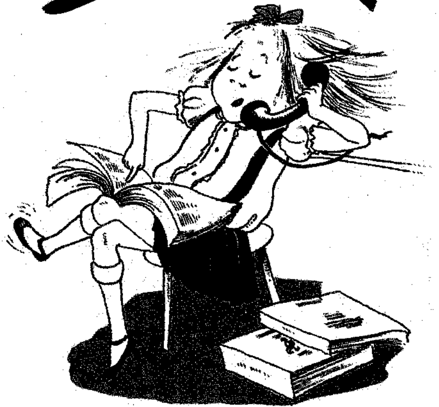
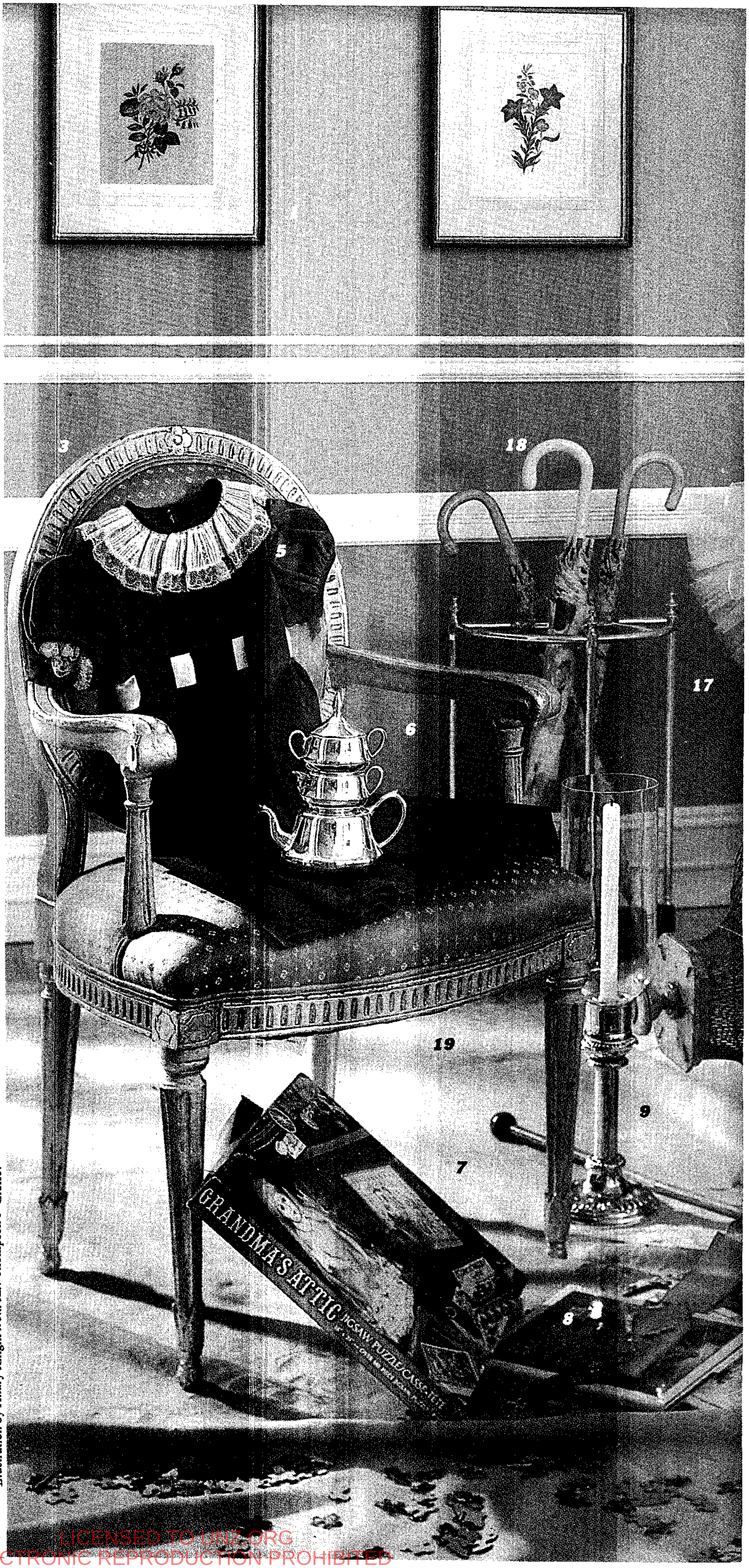
FOR THE ELOISE IN YOUR LIFE



***1 & 2** Buchoz early-nineteenth-century botanical engravings, $550 each, and silk bows, $85, at Charlotte Moss & Company (131 East 70th Street, 772-3320). **3 & 4** Nineteenth-century Italian gilt armchairs, $6,000 a pair, and antique French Aubusson fire screen, $2,200, at Kentshire Galleries (37 East 12th Street, 673-6644). **5** Velvet dress with lace collar, about $96, at Cerutti (807 Madison Avenue, near 68th, 737-7540). **6** Silver-plated stacking coffeepot, creamer, and sugar bowl, $65, at Wolfman-Gold & Good Company (484 Broome Street, 431-1888). **7** Grandma's Attic jigsaw puzzle, $6.95, at the Museum of the City of New York Shop (1220 Fifth Avenue, near 104th, 534-1672, ext. 227). **8** E.T.A. Hoffmann's* Nutcracker*, illustrated by Carter Goodrich, $14.95, at Books of Wonder (132 Seventh Avenue, at 18th, 989-3270). **9** Brass hurricane lamp, $125, at Bergdorf Goodman. **10** Horse push toy, $30, at Myrtle Huckaby's Holiday Shop (275 Water Street, 608-3004). **11** Wicker doll carriage, $199, at Bellini (473 Columbus Avenue, near 83rd, 362-3700). **12** Baby doll, $59.95, at Conran's (160 East 54th Street, 371-2225, and 2 Astor Place, 505-1515). **13** Victorian wire-and-wood birdcage, $650, at Hubert des Forges (1193 Lexington Avenue, at 81st, 744-1857). **14 & 15** Bulldog puppet, $35, and parrot on a perch, $140, at the Enchanted Forest (85 Mercer Street, 925-6677). **16** Claire de Bourbon ballet tutu, $80, at Apple Green Tutus (535-6740). **17** Reproduction English brass umbrella stand, $300, at James II Galleries (15 East 57th Street, 355-7040). **18** Christian Dior floral-print umbrellas, $32, at Lord & Taylor. **19** Late-eighteenth-century French Aubusson carpet, $12,000, at Kamdin Designs (791 Lexington Avenue, near 61st, 371-8833).*

PHOTOGRAPH BY JOE STANDART

Illustration by Hilary Knight from Kay Thompson's "Eloise.



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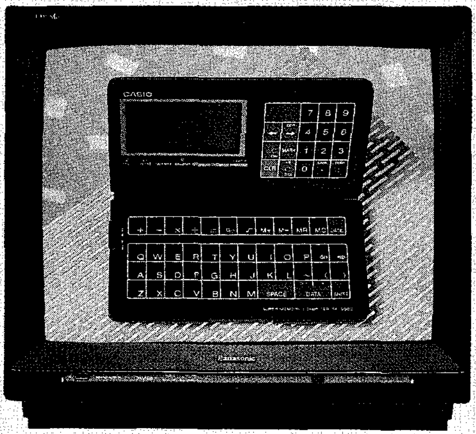
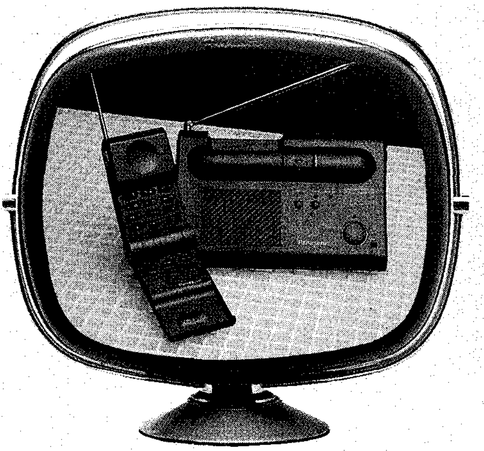
FOR THE MAX HEADROOM IN YOUR LIFE

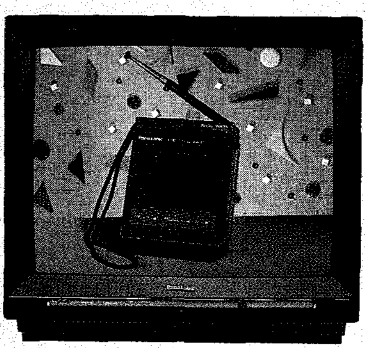
Max Headroom: Courtesy of ABC.

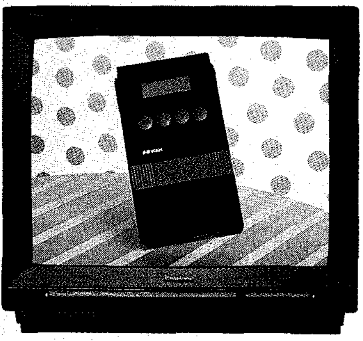

Casio digital diary, calculator, and address and date book, $59.95, at 47th Street Photo (67 West 47th Street, 260-4410; 116 Nassau Street, 608-6934; and 115 West 45th Street, 398-1530).

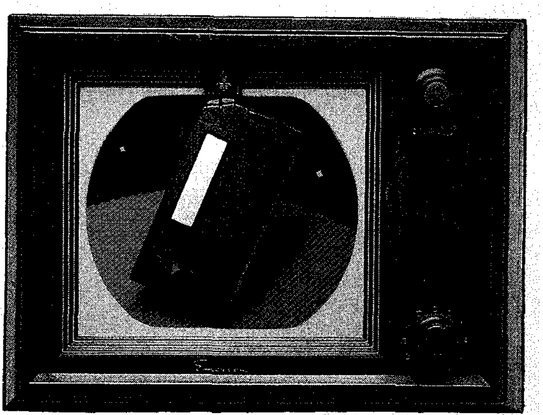
Fifties Philco television, $1,400, at Alan Moss (88 Wooster Street, 219-1663).

Sharp UX-80 Fax-copier, $999, at S&S Sound City (58 West 45th Street, 575-0210).

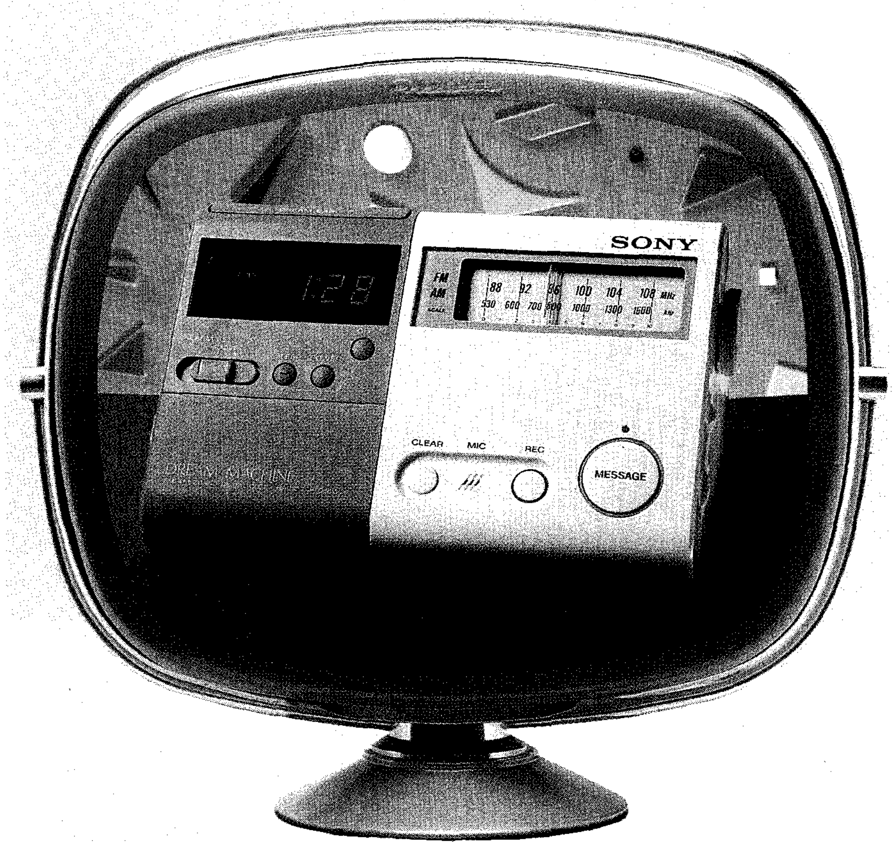

Panasonic's wallet-size cordless folding Easa-Phone, $179, at S&S Sound City.


Panasonic TV with 31-inch direct-view screen and stereo sound, $1,729, and Panasonic Pocket Watch three-inch-diagonal color TV, with AM-FM radio, $399, at S&S Sound City.


Pocket-size Sonin 60 measures distances up to 60 feet electronically; $99.95, at Kaminstein Bros., Inc. (29 Third Avenue, at 9th, 777-7170).


Cue Pager offers coast-to-coast paging and can store six twelve-digit messages; $59.95 a month, from SpacePage, Inc. (800-332-7243).

PHOTOGRAPHS BY LARRY BERCOW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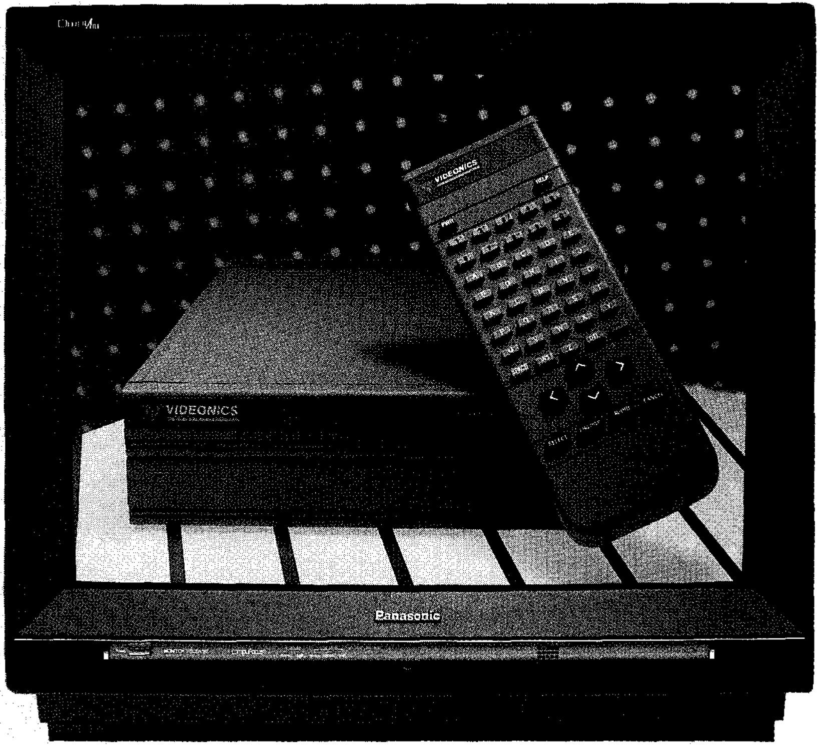
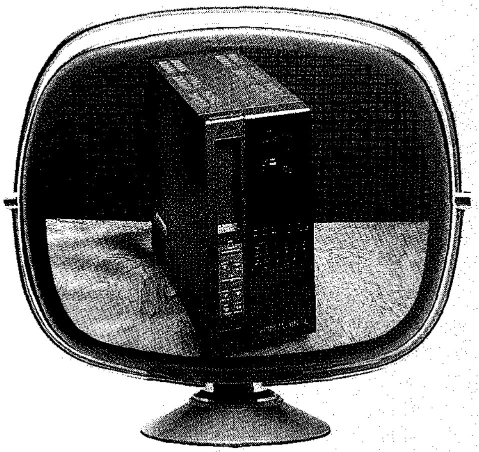
DREAM MACHINE

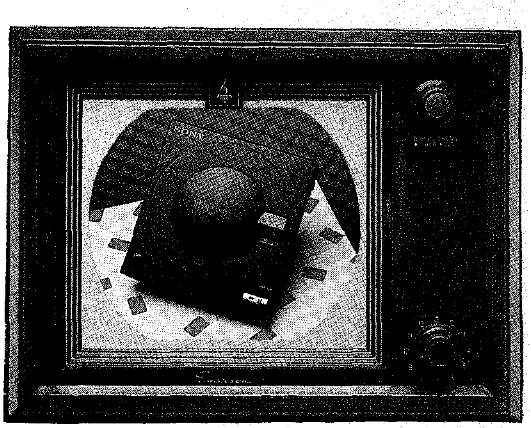
Sony's wedge-shaped Dream Machine AM-FM clock-radio, with memory and microphone for recording an eight-second wake-up message; $59.95, at 47th Street Photo.


VIDEONICS
VIDEONICS
Panasonic

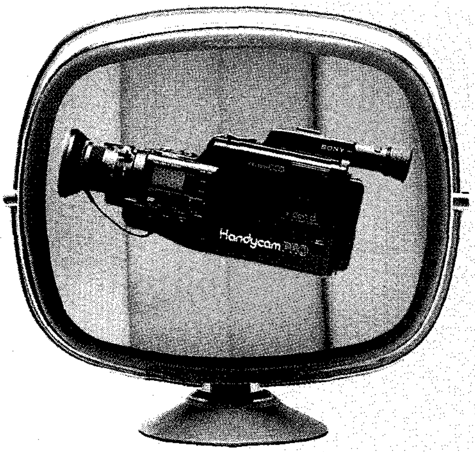
Use a touch-tone telephone from your office or car to program a VCR with Videonics VCR programmer; $199.50, at Hammacher Schlemmer (147 East 57th Street, 421-9000).



Zenith's vertical four-head slim space-saver VCR, $449, at S&S Sound City.

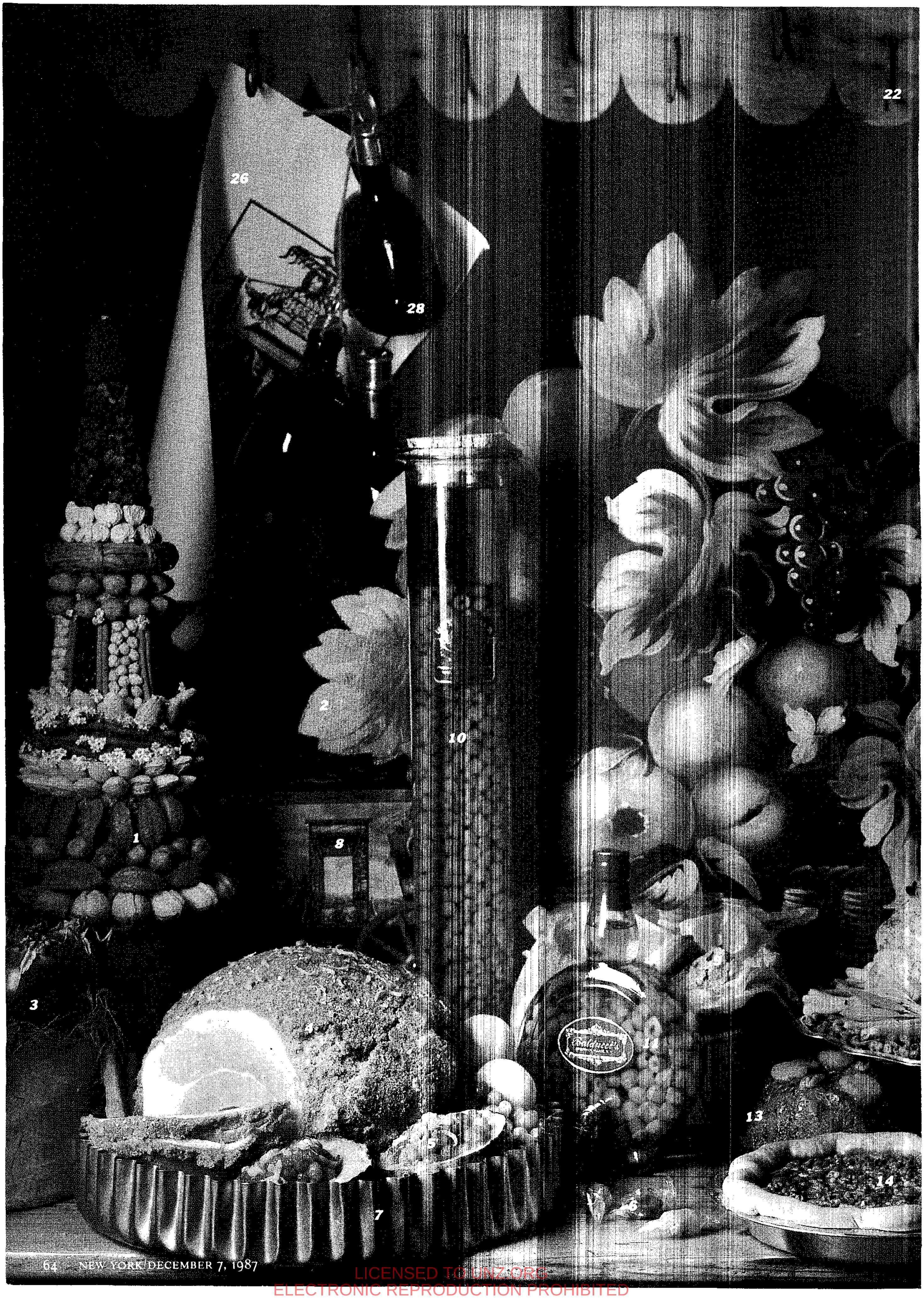


Sony's five-inch Discman portable CD player connects to home or car stereo systems; $299.95, at 47th Street Photo.


SONY
Handycam PRO

Sony's palm-size CCD-V5 Handycam Pro camcorder with built-in playback connects to any TV; $1,199, on Macy's fifth floor.

Emerson TV: Courtesy the Second Coming.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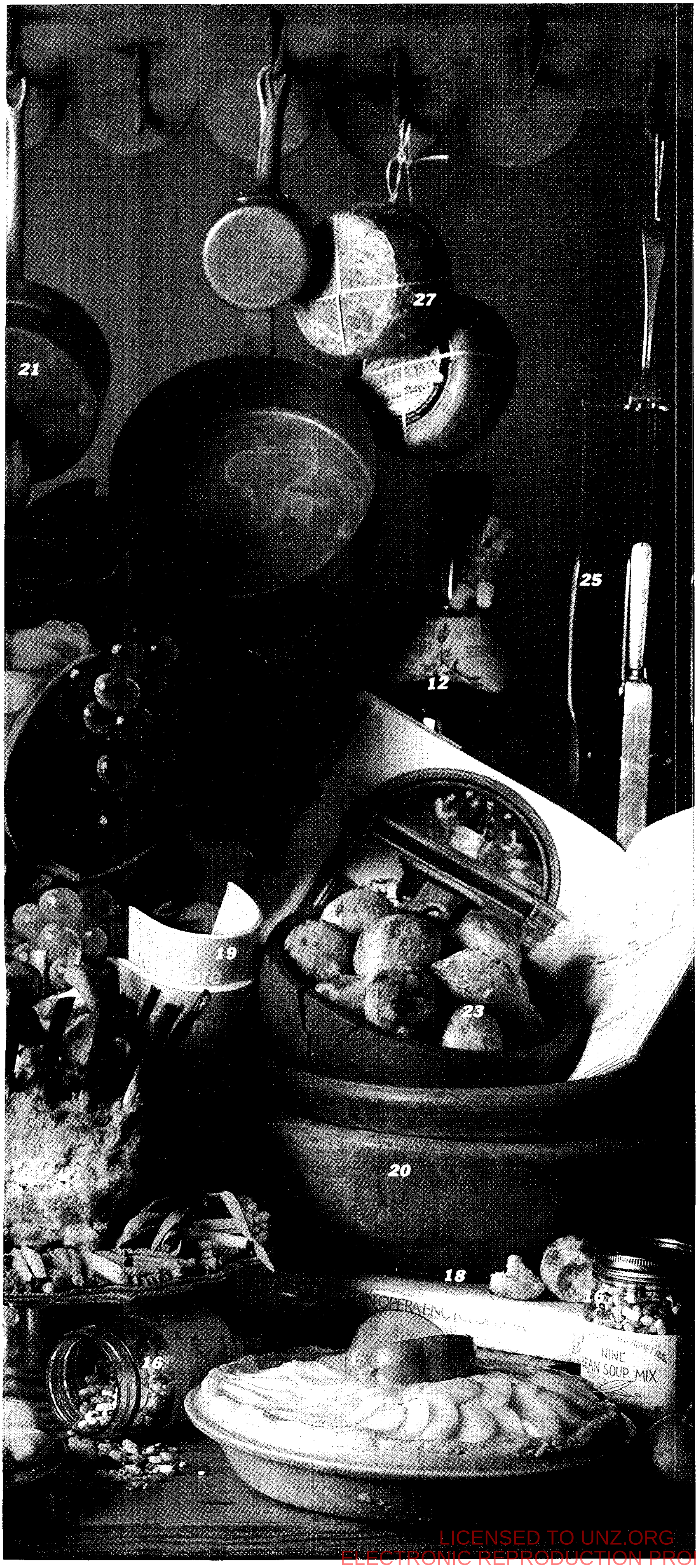

Illustration by Joo Chung.

FOR THE PAVAROTTI IN YOUR LIFE

1 & 2 *Nut tree, $175, and painted fire board, $325, at Wolfman-Gold & Good Company (484 Broome Street, 431-1888).* **3** *Pomegranate centerpiece, $68, at the Museum of American Folk Art shop (62 West 50th Street, 247-5611).* **4, 5, & 6** *Baked ham, $7.99 a pound, cranberry-stuffed squash, $4, and caramels, $15 a box, at Grace's Marketplace (1237 Third Avenue, at 71st, 737-0600).* **7** *Tray, $100, at Rogers Tropea (1357 Third Avenue, near 78th, 249-8310).* **8 & 9** *Heinz tin, $65, and drum of mandelbrot, $20, at E.A.T. Gifts (1062 Madison Avenue, near 80th, 861-2544).* **10** *Rothschild raspberries, $110, at Bloomingdale's.* **11 & 12** *Raspberries in vodka, $25, and four vinegars in a decanter, $60, at Balducci's (424 Sixth Avenue, at 9th, 673-2600).* **13** *Bourbon fruitcake, $10, at Soutine Bakery (106 West 70th Street, 496-1450).* **14** *Chocolate pecan pie, $15 plus shipping, from Tbls., Ltd. (321-1822).* **15** *Shiitake-stuffed crown roast of lamb, $165, at Main Course (1608 Third Avenue, near 90th, 860-4440).* **16** *Soup mix, $4.50, at Sweet Nellie (1262 Madison Avenue, near 90th, 876-5775).* **17** *Apple pie in a ceramic dish, $55 plus shipping, from Corporate Image (533-3246).* **18 & 19** Metropolitan Opera Encyclopedia, *$29.95, and librettos, $4, at the Metropolitan Opera Shop (Lincoln Center, 580-4090).* **20, 21, & 22** *Vintage bowls, $40 to $85, copper pots, $20 to $250, and rack, $225, at Cobweb (116 West Houston Street, 505-1558).* **23** *Onion-flecked or raisin-nut sourdough rolls, 50 and 75 cents, at E.A.T. (1064 Madison Avenue, near 80th, 772-0022).* **24** Messiah Highlights, *$18.95, at the Metropolitan Museum of Art Bookshop (Fifth Avenue at 82nd Street, 879-5500).* **25 & 26** *Flatware chime, $24.95, and Italian engraving, $25, at Kitchen Arts & Letters (1435 Lexington Avenue, near 93rd, 876-5550).* **27** *Belle de Savoie and sheep's-milk cheeses, $9 and $12 , at Fairway Market (2127 Broadway, near 74th, 595-1888).* **28** *Antique glass-and-sterling-silver decanters, $385 to $595, at Sentimento at Bergdorf Goodman.*

PHOTOGRAPH BY BRIAN HAGIWARA

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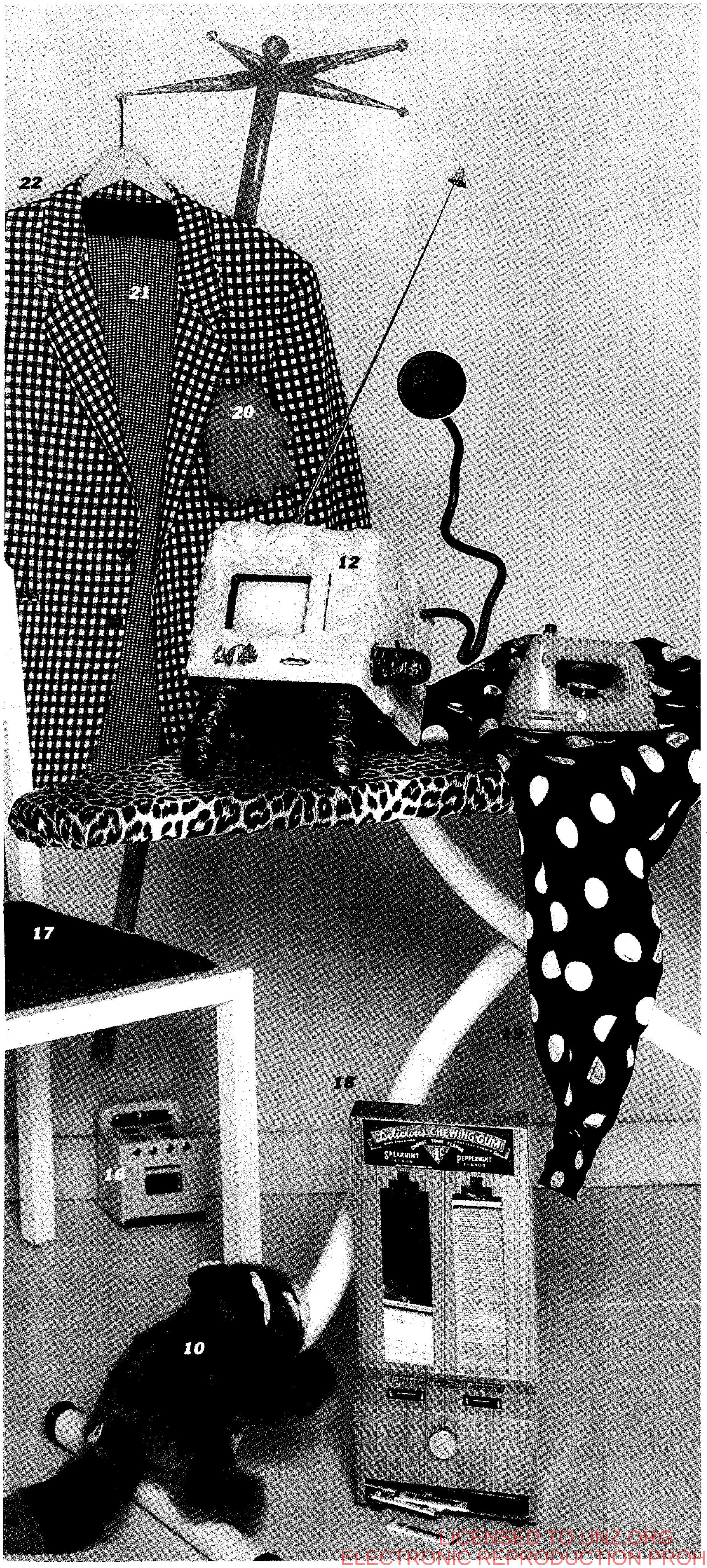


FOR THE PEE-WEE HERMAN IN YOUR LIFE

Logo by Laurie Rosenwald.

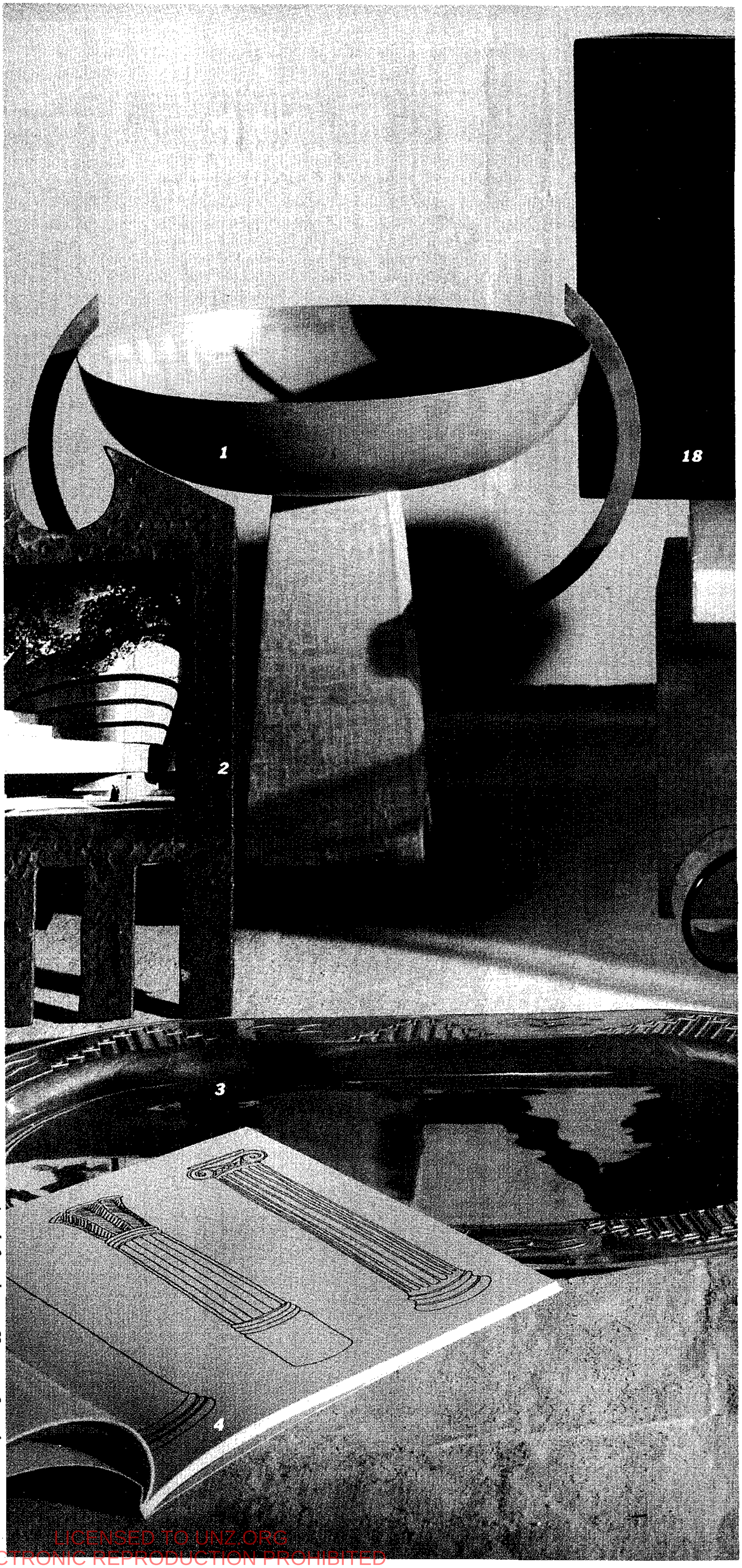
__1__ Cutler & Gross sunglasses, $85, at To Boot (256 Columbus Avenue, near 72nd, 724-8249, and 520 Madison Avenue, near 53rd, 644-5661). __2__ Goose, $52.50, at the Enchanted Forest (85 Mercer Street, 925-6677). __3__ Vintage barber chair, $2,500, at Back Pages Antiques (125 Greene Street, 460-5998). __4 & 5__ Broken-record clock, $180, and glass vase, $190, at Contre-Jour (190 Columbus Avenue, near 68th, 877-7900). __6, 7, 8, 9, & 10__ Lobster pull toy, $16.50, fruit bath sponges, $3.95, tape measure, $5.50, toy iron, $3.95, and raccoon, $15.95, at Conran's (160 East 54th Street, 371-2225, and 2 Astor Place, 505-1515). __11 & 12__ Steel-and-concrete table, $825, and cast-cement TV, $700, at Clodagh, Ross & Williams (122 St. Marks Place, 505-1774). __13__ Teakettle, $36, at Hubert des Forges (1193 Lexington Avenue, at 81st, 744-1857). __14__ Crayon soap, $3.99, at Janovic / Plaza (1150 Third Avenue, near 67th, 772-1400). __15__ Fishbowl, $7.99, and Siamese fighting fish, $3.99, at Fish Town, U.S.A. (513 Third Avenue, near 35th, 889-3296). __16__ Ceramic appliance banks, $48 for three, at Little Rickie (49½ First Avenue, at 3rd, 505-6467). __17__ House-and-lawn chair, $1,400, at Archetype Gallery (411 East 9th Street, 529-5880). __18__ Gum-machine bank, $49.99, at Plastic Works! (1407 Third Avenue, near 80th, 535-6486, and 2107 Broadway, near 73rd, 362-1000). __19__ Comme des Garçons rayon shirt, $355, at Charivari Workshop (441 Columbus Avenue, at 81st, 496-8700). __20__ Wool-blend elbow-length gloves, $27.50, at J. McLaughlin (1343 Third Avenue, near 77th, 879-9565). __21__ Wool slacks, $60, at Street Life (422 Columbus Avenue, near 81st, 769-8858, and 470 Broadway, 219-3764). __22__ Wool jacket, $450, at F.D.R. Men (80 Thompson Street, 334-0170). __23__ Wimpy, $25, at Forbidden Planet (821 Broadway, at 12th, 473-1576, and 227 East 59th Street, 751-4386). __24 & 25__ Aluminum mirror, $180, and Texas T-bone clock, $90, at Civilisation (78 Second Avenue, near 5th, 254-3788).

PHOTOGRAPH BY BRIAN HAGIWARA

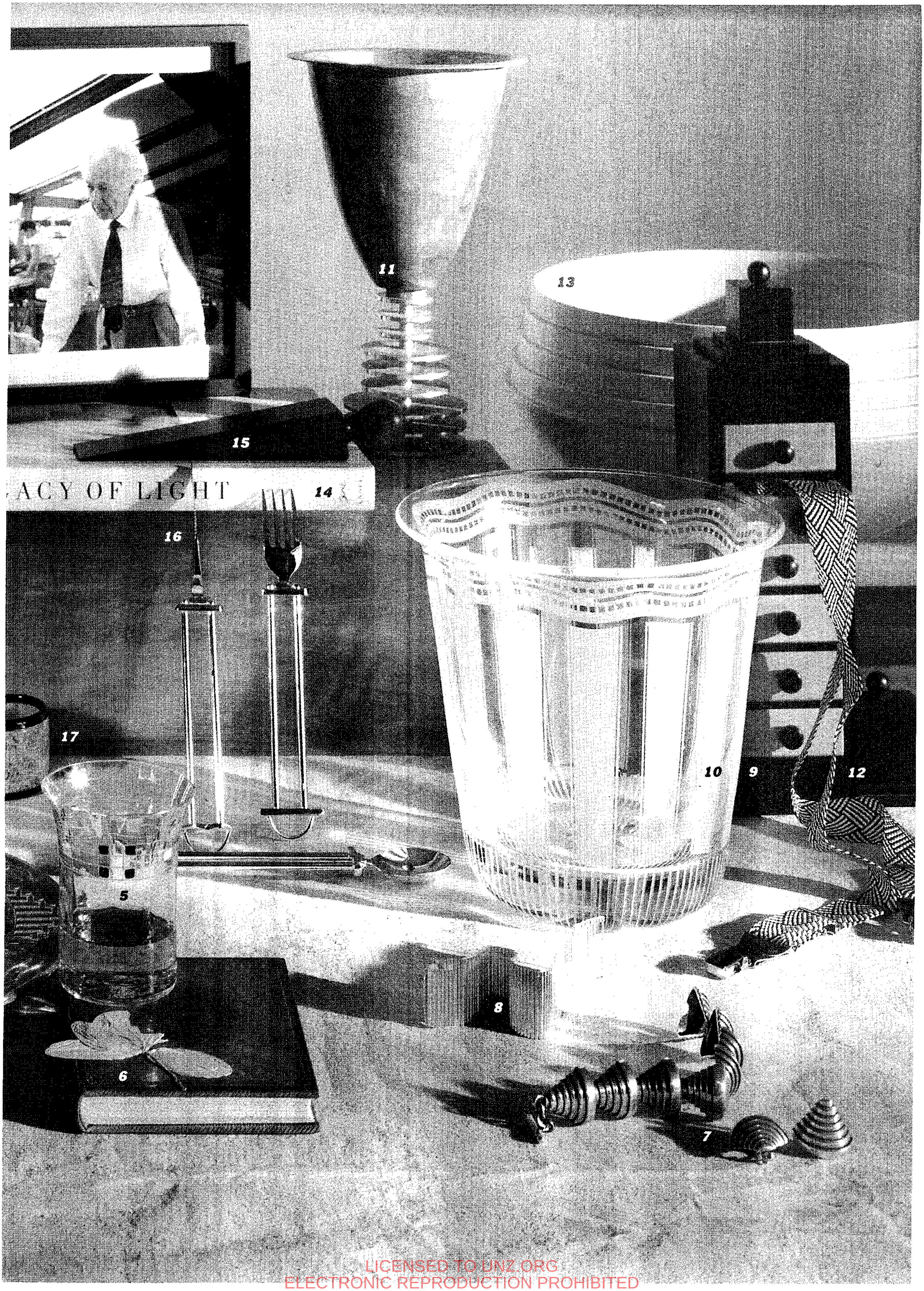
FOR THE FRANK LLOYD WRIGHT IN YOUR LIFE

1 & 2 *Chris Collicott brass-and-concrete bowl, $600, and Jean Luc Comperat metal picture frame, $60, at Clodagh, Ross & Williams (122 St. Marks Place, 505-1774).* **3** *Wilton oval stainless-steel platter, $50, at D. F. Sanders (952 Madison Avenue, at 75th, 879-6161, and 386 West Broadway, 925-9040).* **4** *Roxie Munro's* Architects Make Zigzags, *$8.95, at the New York Public Library Shop (Fifth Avenue at 42nd, 930-0641).* **5, 6, & 7** *Italian checked tumbler, $34, Paul Vogel calf-bound blank book, $175, and Lisa Jenks sterling-silver pyramid bracelet and matching earrings, $625 and $215, at Barneys New York.* **8 & 9** *Hinged sterling-silver bracelet, $650, and Franz Schatzl mahogany-and-cherry jewelry chest, $250, at Hans Appenzeller (820 Madison Avenue, near 69th, 570-0504).* **10 & 11** *Christine Van der Hurd etched-glass champagne cooler, $360, and Keith Gibbons patinaed-copper vase, $267.50, at Modern Age Gallery (795 Broadway, near 10th, 674-5603).* **12** *Clip-on suspenders, $30, at Camouflage Clothing (141 Eighth Avenue, at 17th, 741-9118).* **13** *Wood salad bowl, $20, in Macy's Cellar.* **14** *Constance Sullivan's* Legacy of Light, *$50, at Books & Company (939 Madison Avenue, near 74th, 737-1450).* **15** *Vintage wood door wedge, $15, at Cherchez (862 Lexington Avenue, near 65th, 737-8215).* **16** *Shozo Toyohisa silver-plated flatware, $165 for three pieces, at Robin Importers (510 Madison Avenue, near 53rd, 752-5605).* **17** *Italian laminated-wood cuff bracelets, $200 each, at Giada (904 Madison Avenue, near 72nd, 861-7420).* **18** *Triangular wood picture frame, $32.50, at Giles and Lewis (464 Columbus Avenue, near 82nd, 362-5330).*

PHOTOGRAPH BY MARIA ROBLEDO



Frank Lloyd Wright and Guggenheim photographs by Ezra Stoller, © Esto.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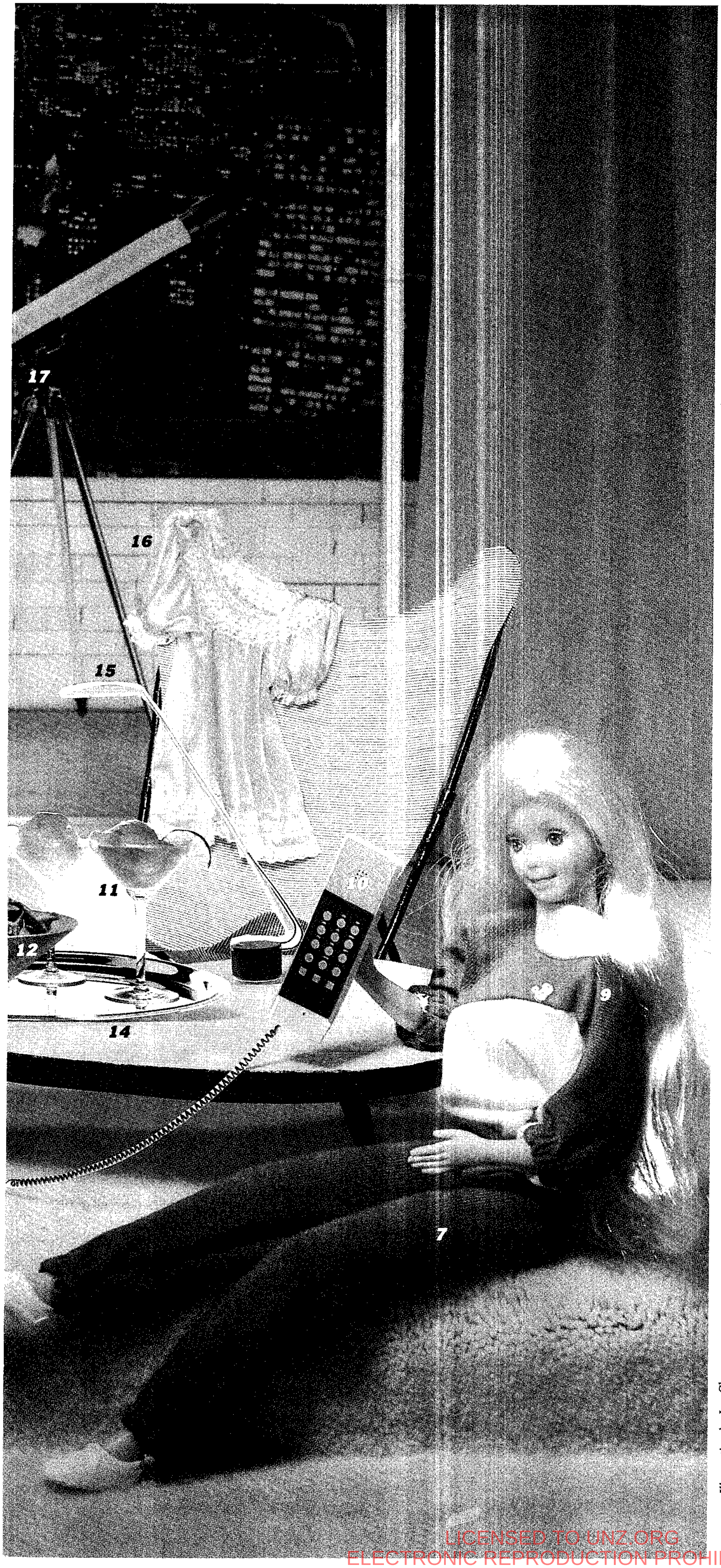
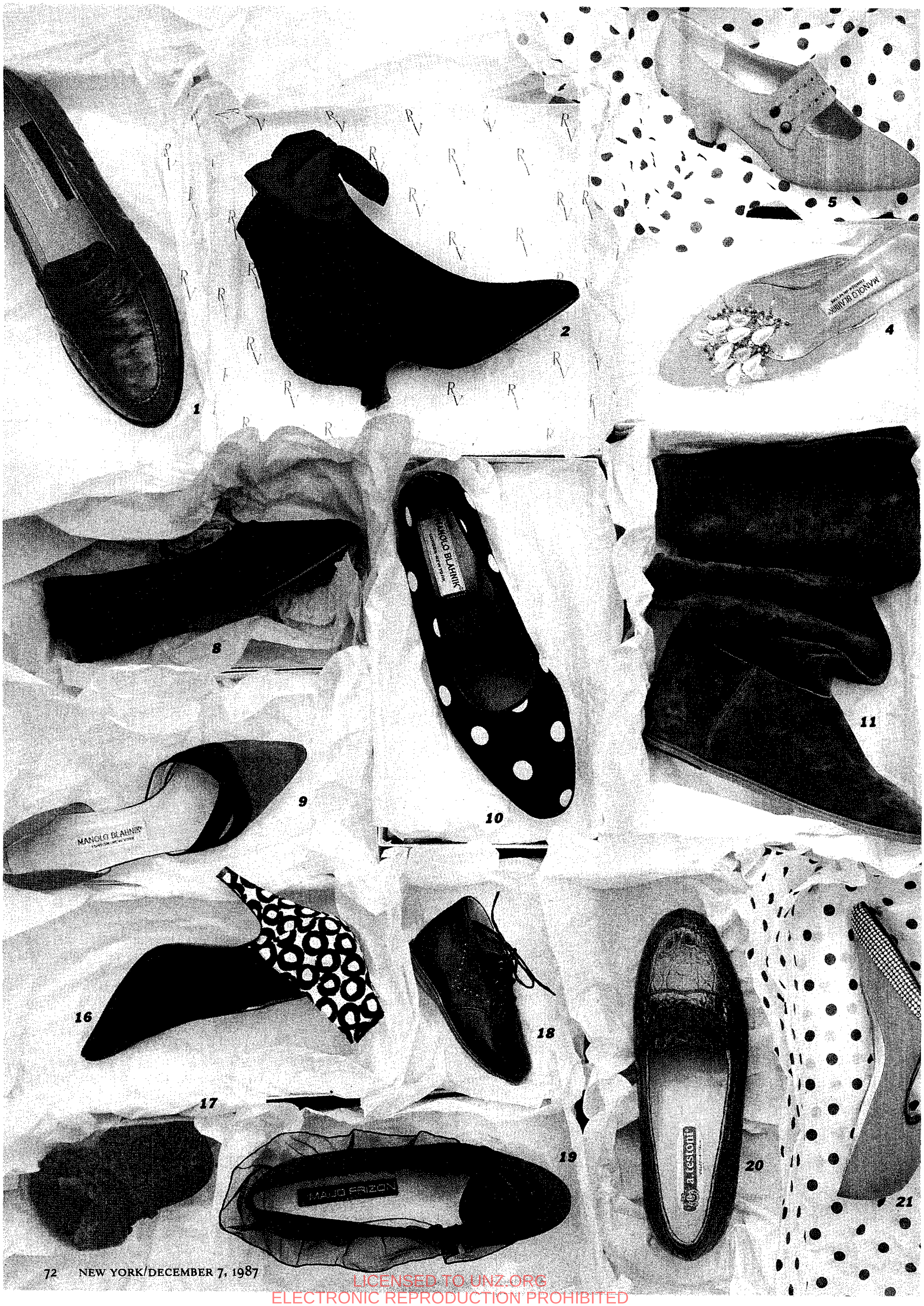


Illustration by Joo Chung.

FOR THE
Ken + Barbie
IN YOUR LIFE

1 Fabric-covered hanger, $12 for six, on Macy's mezzanine. 2 Slipper-dress, $338, at Janet Russo (1270 Madison Avenue, near 91st, 427-8770). 3 Tiny leather "Kelly" bag, $184, at Lord & Taylor. 4 Cyrillic-print boots, $300, at Martha (475 Park Avenue, at 58th, 753-1511, and Trump Tower, 725 Fifth Avenue, near 56th, 826-8855). 5 & 6 Gabardine shirt, $85, and wool scarf, $40, at Camouflage Clothing (141 Eighth Avenue, at 17th, 741-9118). 7, 8, & 9 Barbie and Ken dolls, $25 and $23, and outfits, $6 to $12, from a collection at F.A.O. Schwarz (745 Fifth Avenue, at 58th, 644-9400). 10 & 11 Ettore Sottsass push-button phone, $150, and Odeon margarita glasses, $6.95, at Conran's (160 East 54th Street, 371-2225, and, glasses only, 2 Astor Place, 505-1515). 12 Spiros spun-aluminum bowl, $400, at Clodagh, Ross & Williams (122 St. Marks Place, 505-1774). 13 Yam chips, 75 cents for a 1.5-ounce bag, at Indiana Market & Catering (80 Second Avenue, near 5th, 505-7290). 14 Christofle silver-plated bar tray, $390, at Bloomingdale's and Pavillon Christofle (680 Madison Avenue, at 62nd, 308-9390). 15 Dove lamp, $200, at Complements (298 Madison Avenue, near 41st, 213-4145). 16 Silk baby-doll nightgown, $145, at Henri Bendel. 17 High-powered child's telescope, $57, at Penny Whistle Toys (1283 Madison Avenue, near 91st, 369-3868; 448 Columbus Avenue, near 81st, 873-9090; and 132 Spring Street, 925-2088). 18 Fisher-Price PXL 2000 children's camcorder (with four-and-a-half-inch black-and-white TV, not shown), $300, at Macy's. 19 Cotton pajamas, $85, at Barneys New York. 20 Nike men's all-sport Air Trainer sneakers, $75, at AthleticStyle (118 East 59th Street, 838-2564). 21 Tumi leather attaché case, $350, at D. F. Sanders (952 Madison Avenue, at 75th, 879-6161, and 386 West Broadway, 925-9040).

PHOTOGRAPH BY DAVID KELLEY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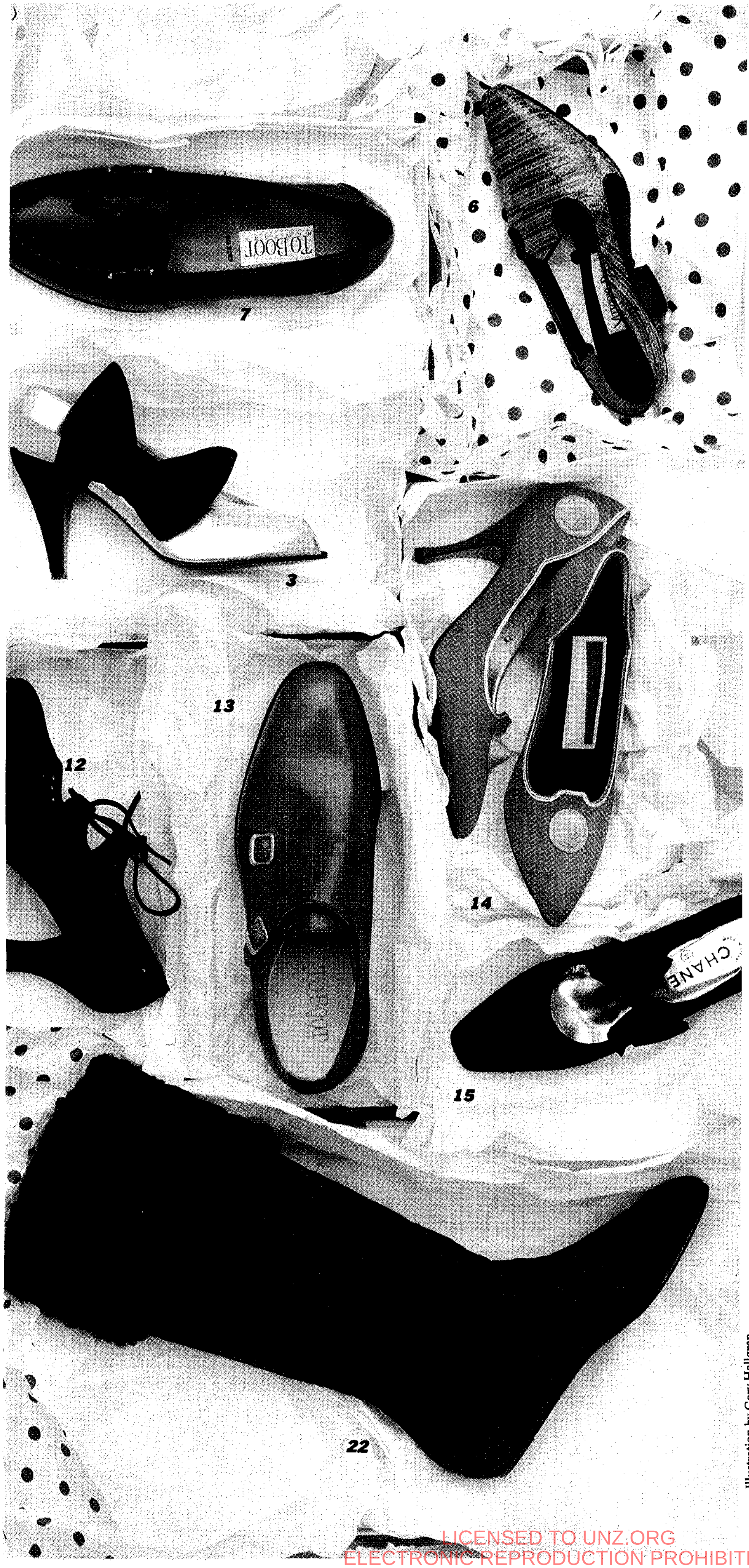


FOR THE Imelda Marcos IN YOUR LIFE

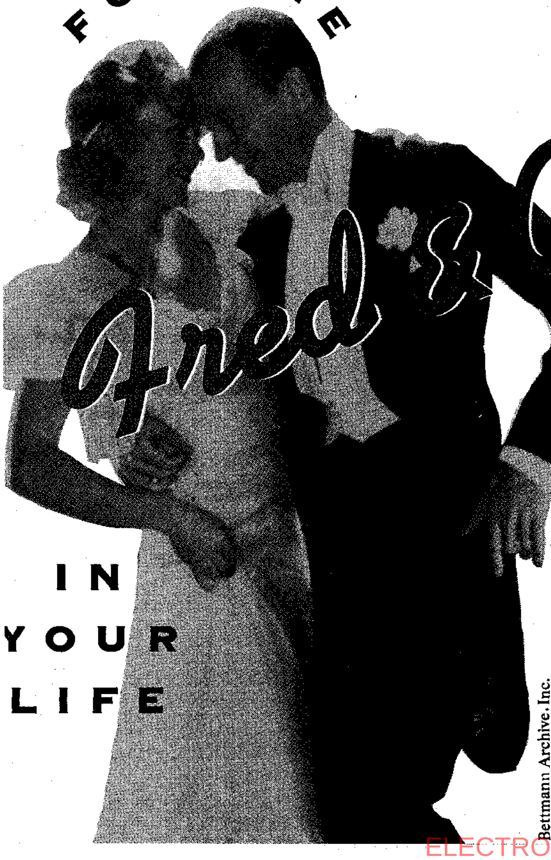
Illustration by Gary Hallgren.

***1** Men's ostrich loafer, $795, at Susan Bennis Warren Edwards (440 Park Avenue, at 56th, 755-4197). **2 & 3** Velvet ankle boot, $475, and gold sling-back pump, $275, at Roger Vivier (965 Madison Avenue, near 75th, 249-4866). **4** Gold faux-pearl-tasseled lizard sling, $650, at Manolo Blahnik (15 West 55th Street, 582-3007). **5 & 6** Red suede pump, $225, and lizard sling, $450, at Vittorio Ricci (645 Madison Avenue, near 60th, 688-9044). **7** Men's gold-ball tasseled loafer, $245, at To Boot (Bergdorf Goodman's second floor and 520 Madison Avenue, near 53rd, 644-5661). **8** Soutache-trimmed flat, $68, at Ecco Shoes (2355 Broadway, near 86th, 874-8362; 94 Seventh Avenue, near 16th, 675-5180; and 1024 Third Avenue, near 61st, 759-2868). **9** Silk-satin D'Orsay pump, $365, at Manolo Blahnik. **10** Manolo Blahnik men's silk polka-dot slipper, $350, at Barneys New York. **11** Thigh-high suede boot, $125, on Henri Bendel's fourth floor. **12** Suede open-work pump, $119, at Giraudon (152 Eighth Avenue, near 18th, 633-0999, and 339 West Broadway, 334-9867). **13** English double-buckle monk-strap shoe, $275, at To Boot. **14** Satin pumps with gold cones, $495, at Susan Bennis Warren Edwards. **15** Chanel grosgrain dance shoe, $400, at Barneys. **16** Satin high-backed pump, $275, at Roger Vivier. **17 & 18** Children's sheepskin bootie, $42, and Maud Frizon lace-up boot, $95, at Bébê Thompson (98 Thompson Street, 925-1122). **19** Suede-and-tulle flat, $340, at Maud Frizon (49 East 57th Street, 980-1460). **20** A. Testoni men's crocodile loafer, $850, at To Boot. **21** Silk-and-rhinestone high-heeled pump, $345, at Vittorio Ricci. **22** Women's suede boot with Astrakhan-and-soutache trim, $950, at Susan Bennis Warren Edwards.*

PHOTOGRAPH BY TONY CENICOLA

1 & 2 *Varda truffles, $16 for an eight-ounce box, Angela Cummings silk-and-Lurex scarf, $395, at Bergdorf Goodman.* ***3*** *Mikasa martini glasses, $12 for two, at Bloomingdale's.* ***4*** *Christian Dior lace-and-charmeuse teddy, $110, at Bonwit Teller.* ***5*** *Vintage Broadway-musical song sheets, $5 to $25, at New York Bound Bookshop (43 West 54th Street, 245-8503).* ***6*** *Three-carat-ruby-and-fourteen-carat-diamond bracelet, $63,000, at Petochi & Gorevic (635 Madison Avenue, at 59th, 832-9000).* ***7*** *Eight-button suede gloves, $200, at Henri Bendel.* ***8*** *Brass travel clock with easel stand, $350, at Tiffany & Company (727 Fifth Avenue, at 57th, 755-8000).* ***9 & 10*** *Silk ties, $20 and $29.50, at Camouflage Clothing (141 Eighth Avenue, at 17th, 741-9118).* ***11*** *Christofle silver-plated martini shaker, $430, at Bloomingdale's and Pavillon Christofle (680 Madison Avenue, at 62nd, 308-9390).* ***12*** *Pumps, $245, at Vittorio Ricci (645 Madison Avenue, near 60th, 688-9044).* ***13*** *Wood-and-plastic walking stick, $38, at Atmosphere (1724 Second Avenue, near 89th, 996-3300).* ***14*** *Onyx-and-sterling-silver cuff links, $85, at Ilene Chazanof (254-5564).* ***15*** *Sterling-silver "hand" pin, $120, at To Boot (256 Columbus Avenue, near 72nd, 724-8249, and 520 Madison Avenue, near 53rd, 644-5661).* ***16 & 17*** *Twenties Hugenin enamel-and-fourteen-karat-gold watch, $1,200, and Waltham fourteen-karat-gold pocket watch, $800, at Time Will Tell (962 Madison Avenue, near 75th, 861-2663).* ***18 & 19*** *Silver-plated cork-pull, $80, and sterling-silver makeup brushes, $70 and $80, at Sointu (20 East 69th Street, 570-9449).* ***20*** *Antique gold-filled watch chain, $95, at Chiuzac Gallery (510 Madison Avenue, near 52nd, 832-2233).* ***21*** *Baldwin concert grand piano, $18,250, at Baldwin Piano & Organ Company (205 West 58th Street, 245-6700).*

FOR THE *Fred & Ginger* IN YOUR LIFE



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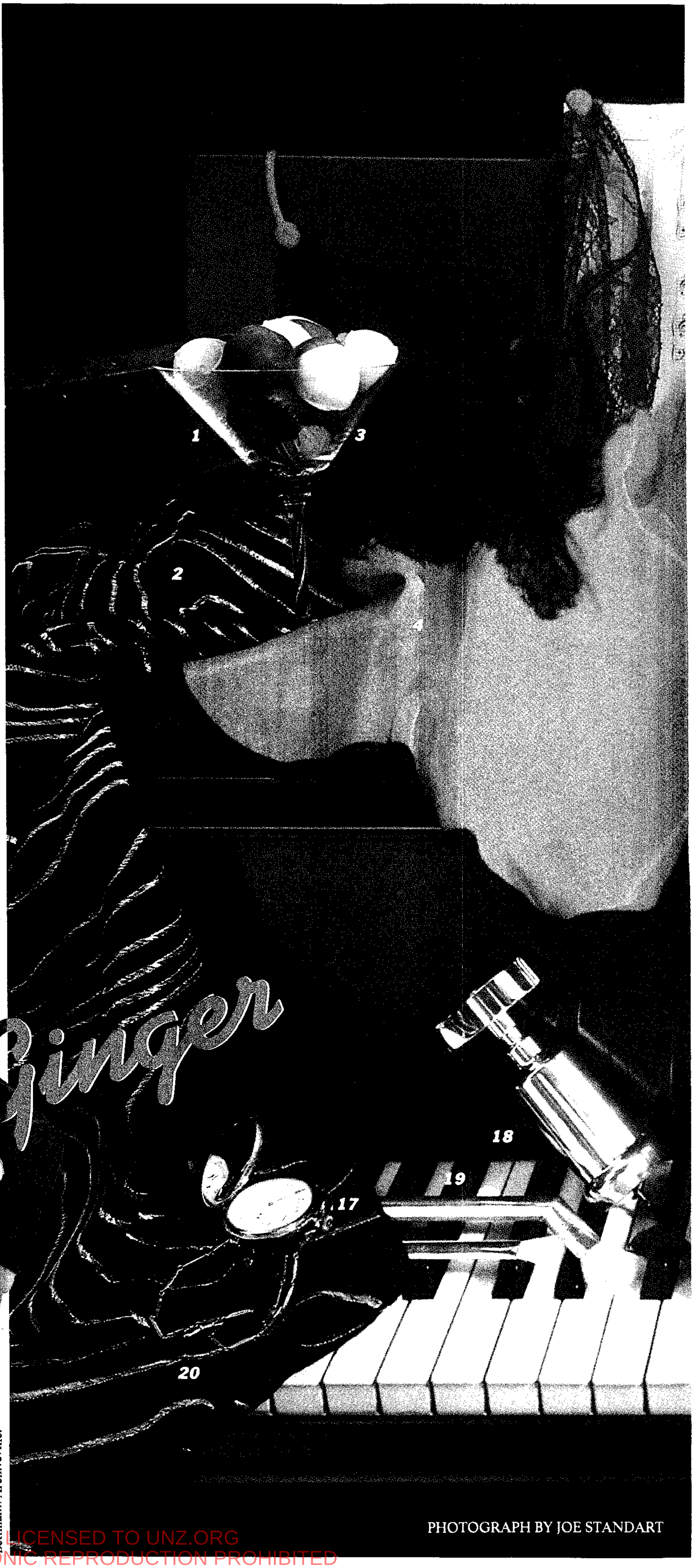
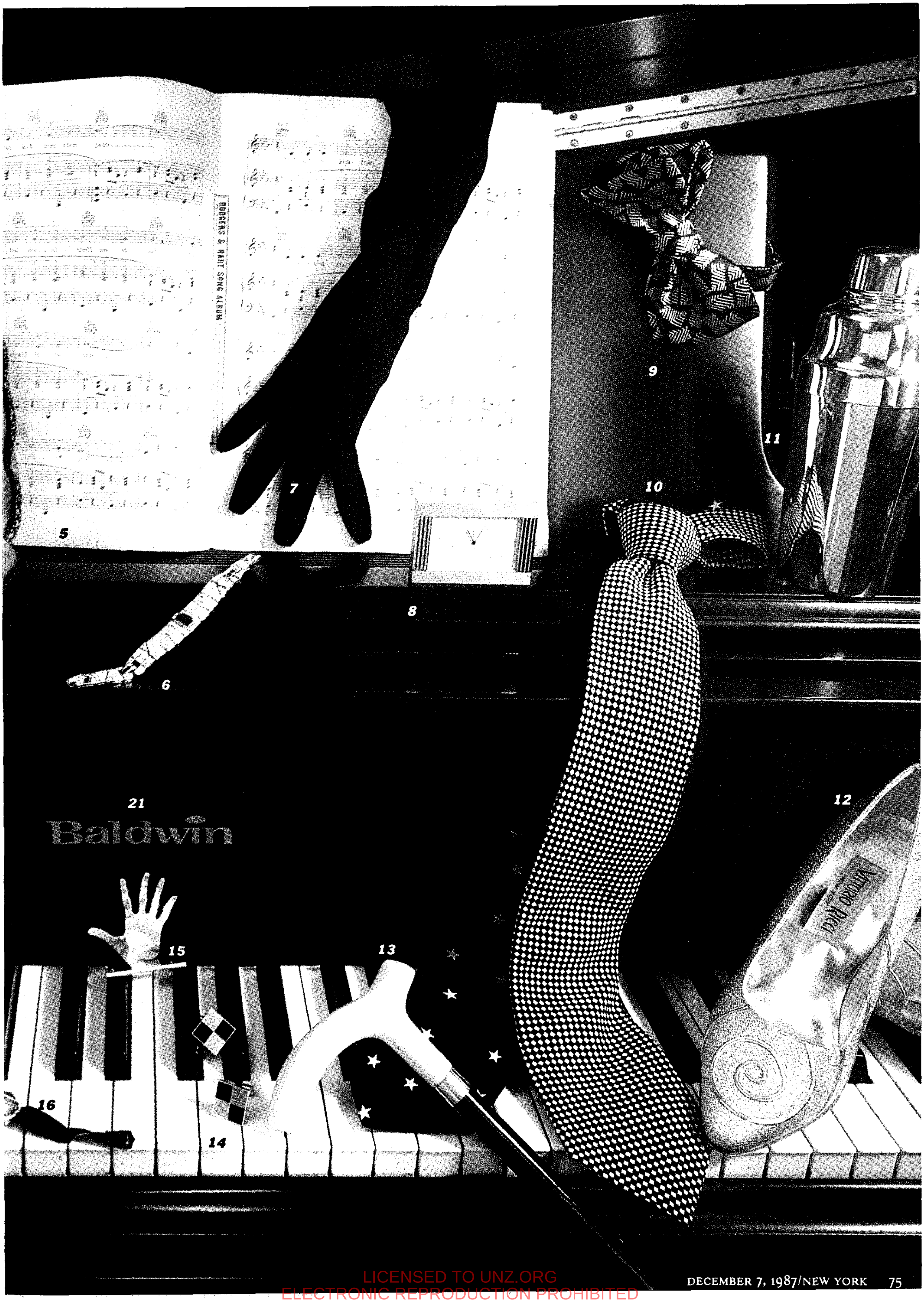


PHOTOGRAPH BY JOE STANDART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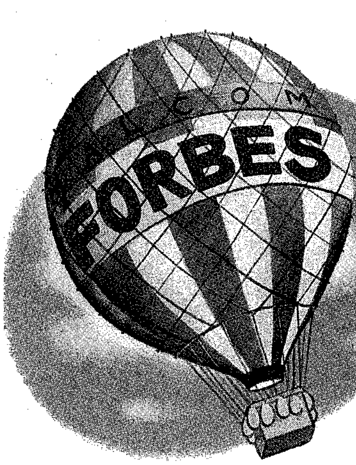

IN YOUR LIFE

1 *Scottish wool kilt, $76, at Berk of Burlington Arcade (781 Madison Avenue, near 67th, 570-0285).* **2** *Ocean-liner box, $35, at Reinhold-Brown Gallery (26 East 78th Street, 734-7999).* **3** *Brass rotating world clock, $160, at Mark Cross (645 Fifth Avenue, near 52nd, 421-3000).* **4** *Hand-carved soldiers, $32 each, at the Museum of American Folk Art Book and Gift Shop (62 West 50th Street, 247-5611).* **5** *Camel-hair coat, $1,100, at Polo/Ralph Lauren (867 Madison Avenue, at 72nd, 606-2100).* **6** *Leather jewelry box, $100, at Aris Mixon & Company (381 Amsterdam Avenue, near 79th, 724-6904).* **7, 8, 9, & 10** *Bull-and-bear braces, $90, leather-bound pocket diary and address book, $135, calfskin briefcase, $695, and John and Wendy leather jockey hat, $80, at Barneys New York.* **11** *Fabergé gilded-silver-and-blue-enamel frame, from a collection, $26,000 to $38,000, at À La Vieille Russie (781 Fifth Avenue, near 59th, 752-1727).* **12** *Rosewood pen, $100, at Cherchez (862 Lexington Avenue, near 65th, 737-8215).* **13** *Map-lined leather bomber jacket, $275, at The Limited (691 Madison Avenue, near 62nd, 838-8787).* **14** *Italian silk-and-cashmere scarf, $75, at Macy's.* **15 & 16** *Vintage tin toy, $45, and Batman on a motorcycle, $5, at the Toy Mine (17 Stuyvesant Street, 529-6546).* **17** Paintings in the Louvre, *$75, at Rizzoli (31 West 57th Street, 759-2424, and 454 West Broadway, 674-1616; and at Bloomingdale's).* **18** *Victorian silver wine holder, $285, at James II Galleries (15 East 57th Street, 355-7040).* **19** *Chalkware Scotty, $62, at Sweet Nellie (1262 Madison Avenue, near 90th, 876-5775).* **20** *Wood fort with soldiers, $49.95, at Conran's (160 East 54th Street, 371-2225, and 2 Astor Place, 505-1515).* **21** *Copie de Montgolfière jigsaw puzzle, $10, at F.A.O. Schwarz (767 Fifth Avenue, at 58th, 644-9400).* **22** *Antique mahogany jewelry boxes, $325 to $925, at Sentimento at Bergdorf Goodman.*

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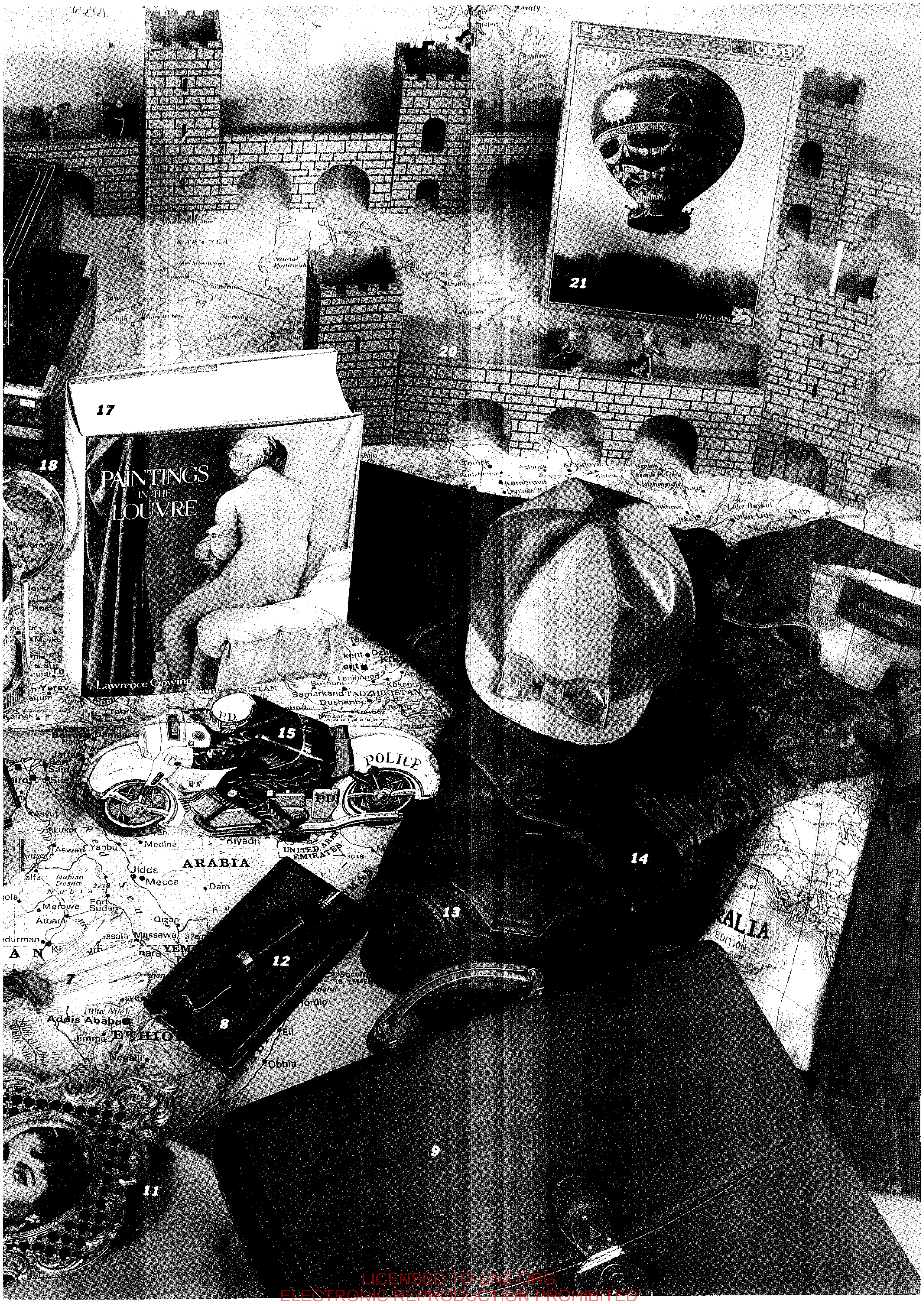
PHOTOGRAPH BY JOE STANDART

Illustration by Joo Chung.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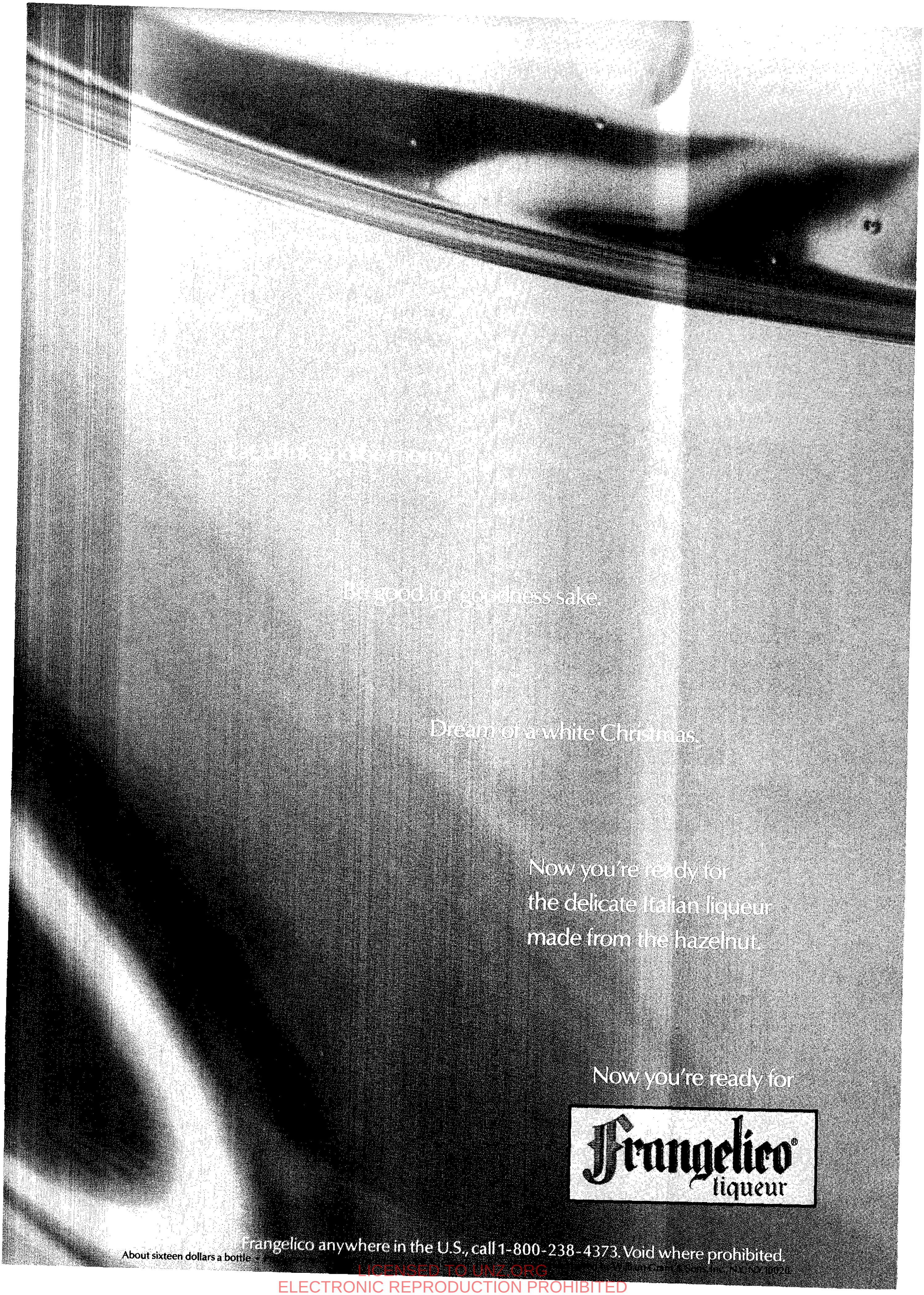
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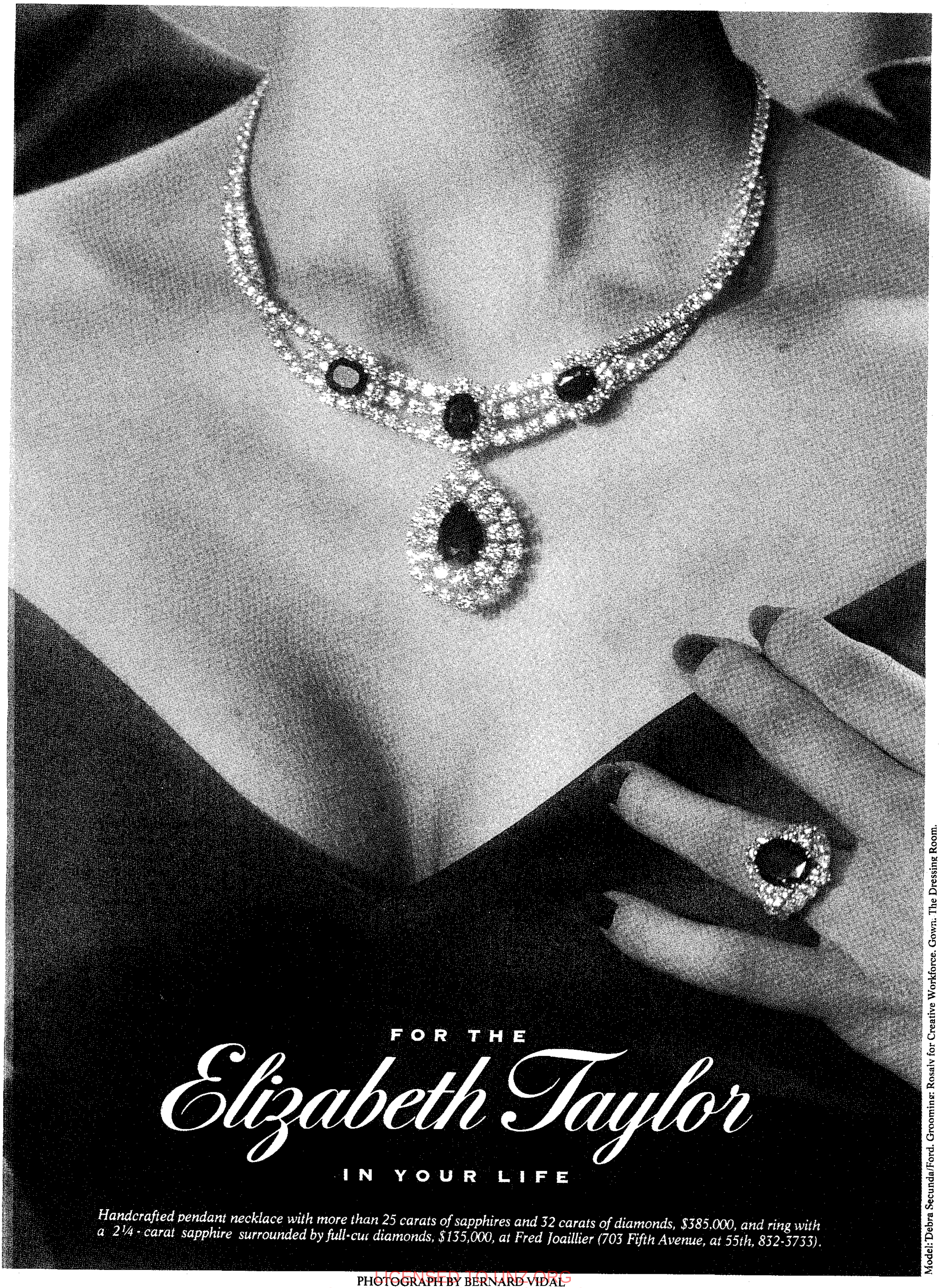


FOR THE

Elizabeth Taylor

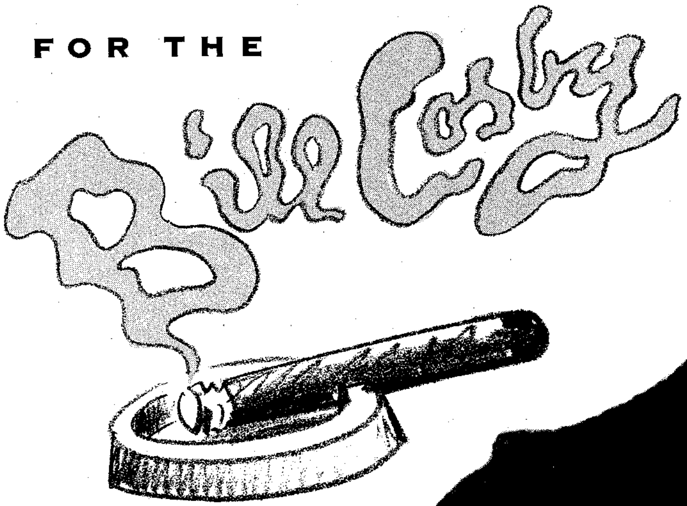
IN YOUR LIFE

Handcrafted pendant necklace with more than 25 carats of sapphires and 32 carats of diamonds, $385,000, and ring with a 2¼-carat sapphire surrounded by full-cut diamonds, $135,000, at Fred Joaillier (703 Fifth Avenue, at 55th, 832-3733).

PHOTOGRAPH BY BERNARD VIDAL

Model: Debra Secunda/Ford. Grooming: Rosaly for Creative Workforce. Gown: The Dressing Room.

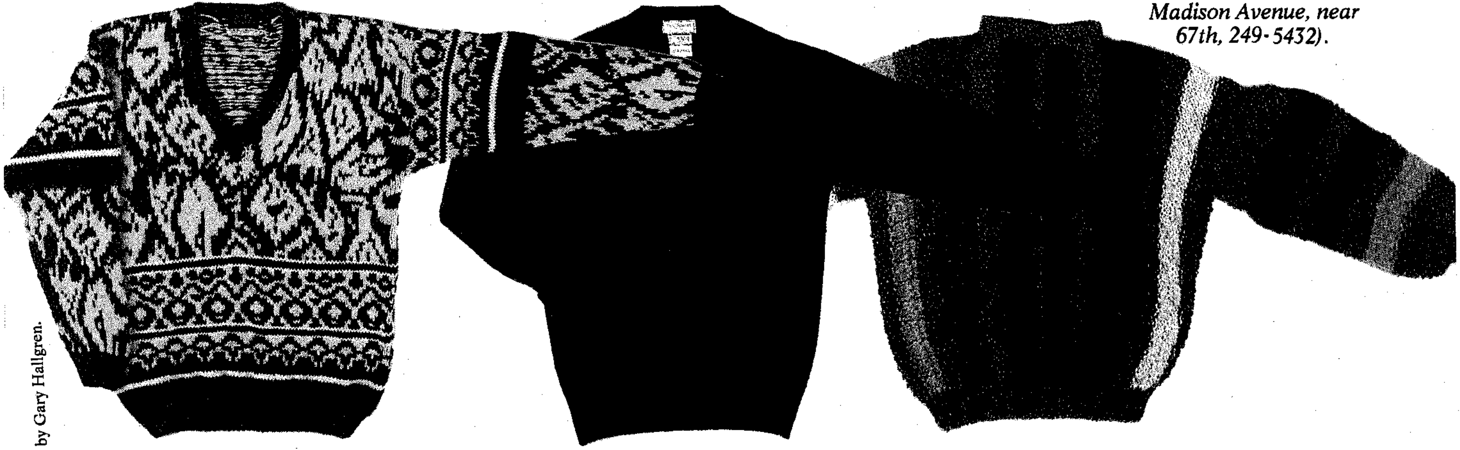
FOR THE Bill Cosby IN YOUR LIFE



Children's hand-knitted wool crew-neck ski sweater, $52, at GapKids (1164 Madison Avenue, at 86th, 517-5202).

Handmade V-neck cotton sweater, $136, at Alcott & Andrews (355 Madison Avenue, at 44th, 818-0606).

Hand-knitted one-of-a-kind mohair-and-wool sweater, $700, at Koos van den Akker Couture (795 Madison Avenue, near 67th, 249-5432).



Cashmere intarsia sweater, $285, at Paul Stuart (45th and Madison Avenue, 682-0320).

Illustration by Gary Hallgren.

PHOTOGRAPHS BY DAVID KELLEY

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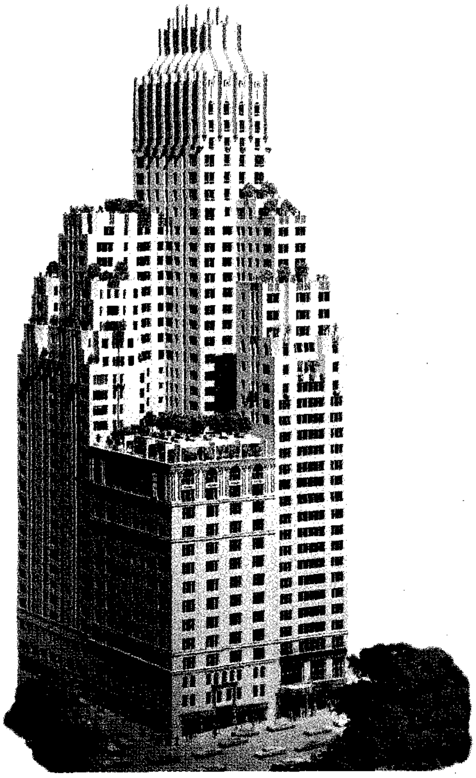

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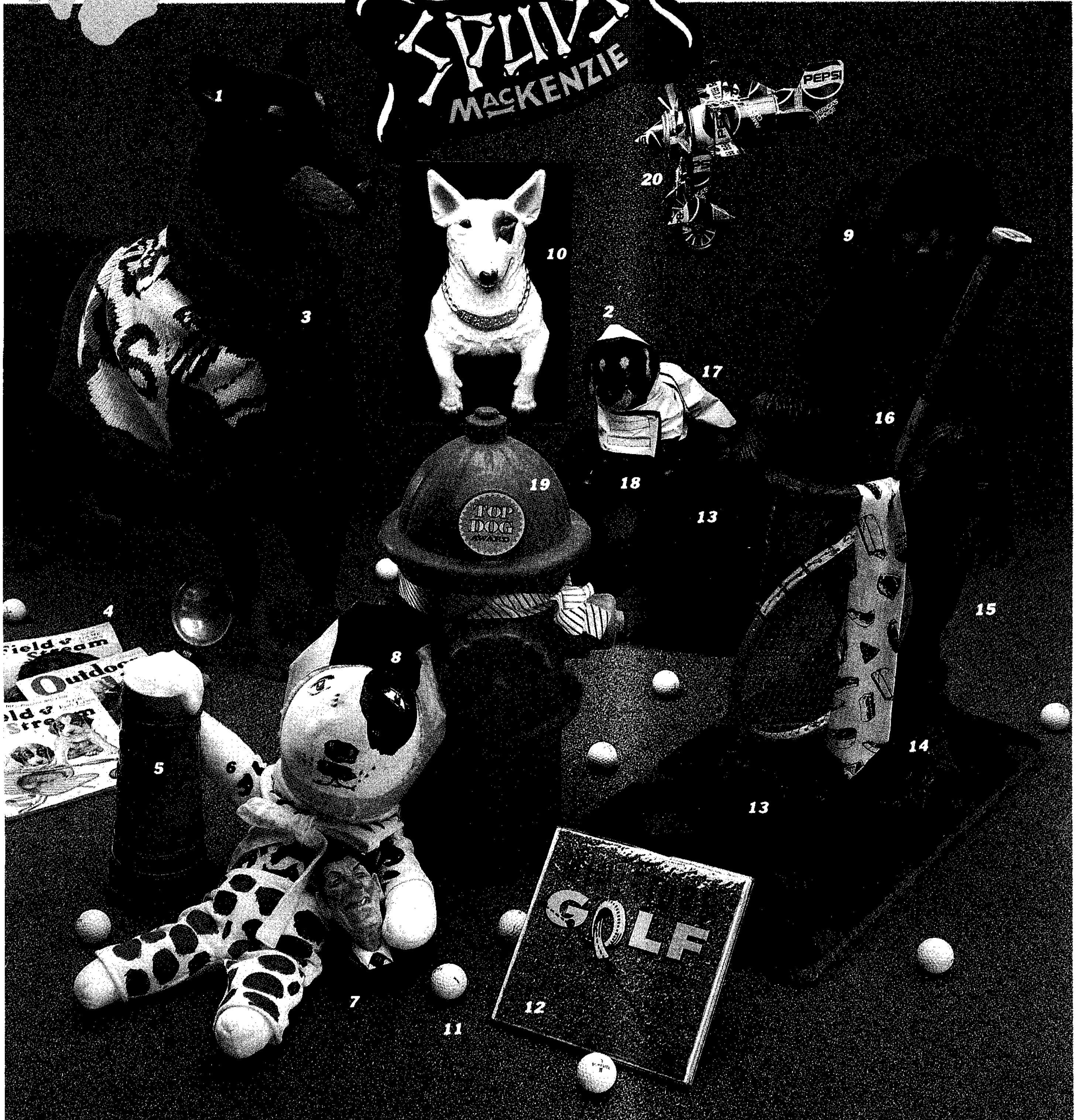
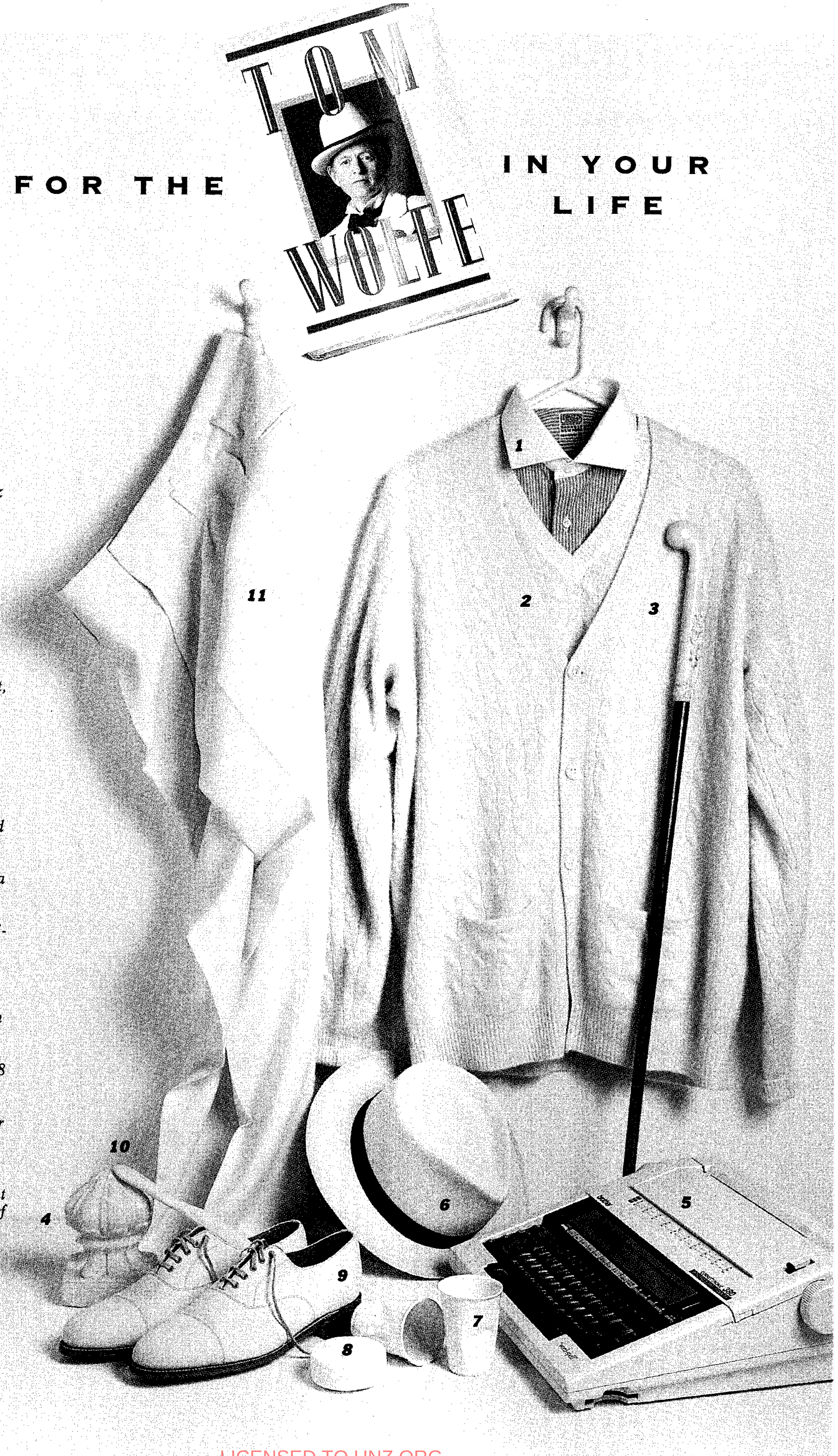
PHOTO © SONJA BULLATY CIRCLE OF SEASONS

FOR THE SPUDS MACKENZIE IN YOUR LIFE



Life-size Doberman pinscher, $700, and puppy, $50, at Beauty & the Beast (Trump Tower, 725 Fifth Avenue, near 56th, 888-4848). Greenbay Packer wool-blend sweater, $88, at the Grey Goods (1200 Lexington Avenue, near 81st, 988-4017). Sporting magazines from the thirties, $7 each, at Funchies, Bunkers, Gaks and Gleeks (1050 Second Avenue, at 55th, 980-9418). Vintage beer stein, $195, at Man-tiques (1050 Second Avenue, at 55th, 759-1805). Laura Dabrowski's hand-painted toy dog, $80, at F.A.O. Schwarz (767 Fifth Avenue, at 58th, 644-9400). Ronald Reagan squeak toy, $12.98. John and Wendy fleece-lined leather-and-corduroy flight helmet, $44, and cotton-and-plush hunting cap, $42, and Party Animal plastic plaque, $7, at Little Rickie (49½ First Avenue, at 3rd, 505-6467). Spalding Top-Flite golf balls, $16.17 for fifteen, at the World of Golf (147 East 47th Street, 242-2895). John Margolies Miniature Golf, $19.95, at the Burlington Book Shop (1082 Madison Avenue, near 82nd, 288-7420). Graphic doormats, $14.95, at Conran's (160 East 54th Street, 371-2225, and 2 Astor Place, 505-1515). Kelly Lebwith T-bone silk tie, $48, at Shrimpton & Gilligan (70 East 1st Street, 254-1249). Reproduction Black Forest umbrella stand, $675, at Hubert des Forges (1193 Lexington Avenue, at 81st, 744-1857). Lamb's-wool rugby scarf, $25, on Macy's main floor. Yellow plastic doggy raincoat, $12.98, doggy rain boots, $9.98, and red plastic dry-food storage hydrant, $24.98, at Dede's Dog-o-rama (161 Seventh Avenue South, near Perry, 627-3647). Pepsi-can plane, $45, at the Museum of American Folk Art Book and Gift Shop (62 West 50th Street, 247-5611).

FOR THE TOM WOLFE IN YOUR LIFE



__1__ Truzzi striped cotton shirt, $135, at Barneys New York. __2__ Cable-stitch cashmere V-neck vest and cardigan sweater, $265 and $397.50, at Polo/Ralph Lauren (867 Madison Avenue, at 72nd, 606-2100). __3 & 4__ Victorian walking stick with carved ivory handle, $785, and nineteenth-century Indian alabaster carpet weight, $745, at James II Galleries (15 East 57th Street, 355-7040). __5__ Brother 380 word-processing electronic typewriter with dictionary, word-out, line-out correction, and global search, $499, on Macy's fifth floor. __6__ Monte Cristi Panama hat, $250, at Worth & Worth (331 Madison Avenue, near 43rd, 867-6058). __7__ Rob Brandt "crumpled" ceramic cups, $20 each, at Contemporary Porcelain (105 Sullivan Street, 219-2172). __8__ Aspirin soap, $4.95, at Correspondence (198 Spring Street, 219-0020). __9__ Canvas lace-up shoes, $155, at Peter Fox Shoes (105 Thompson Street, 431-6359). __10__ Victorian ivory shoehorn, $250, at Sentimento on Bergdorf Goodman's main floor. __11__ Pleated wool-gabardine slacks, $195, at F.D.R. Men (80 Thompson Street, 334-0170).

Tom Wolfe Photograph: Lynn Goldsmith/L.G.I.

PHOTOGRAPH BY BRIAN HAGIWARA

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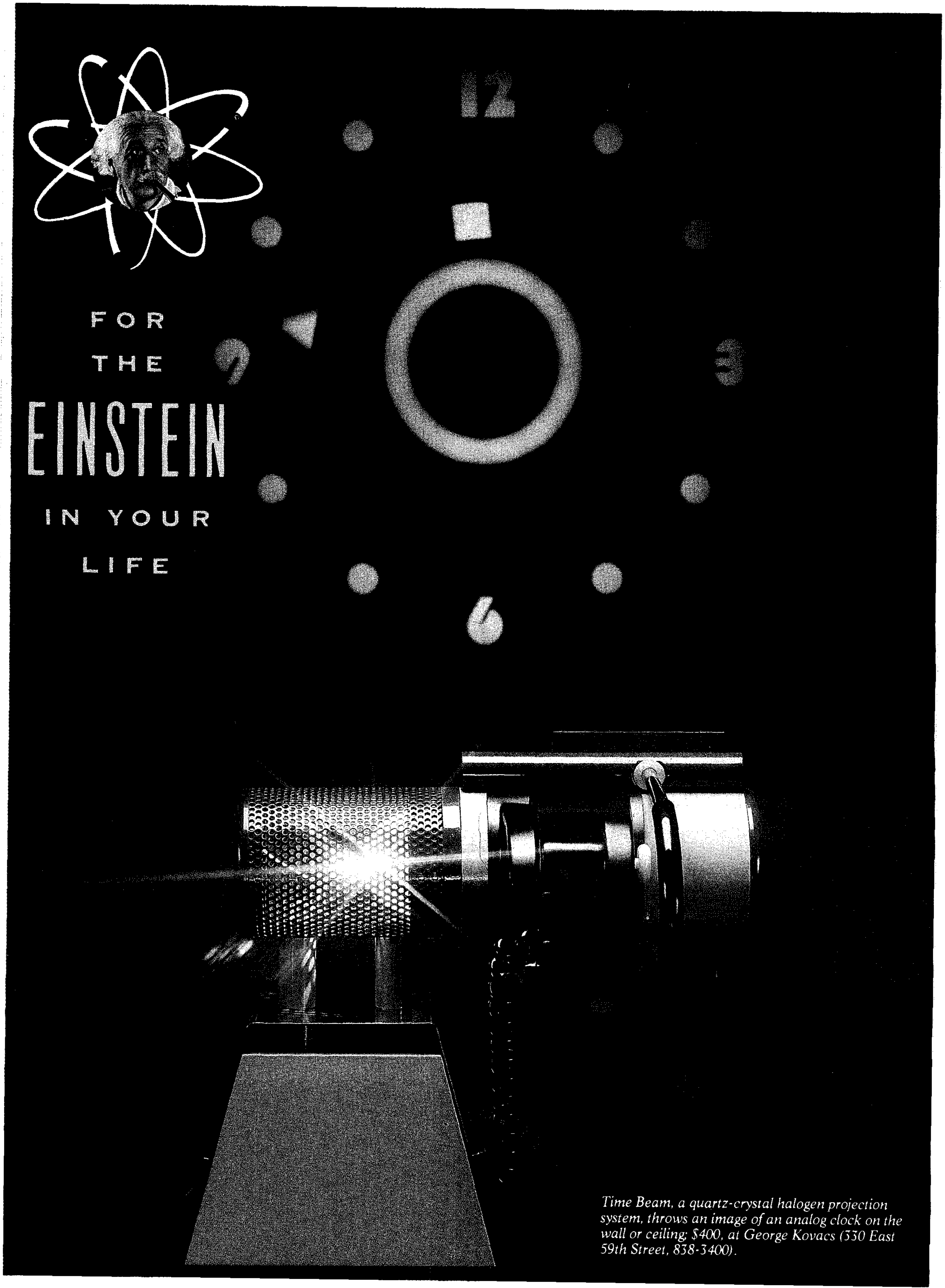
FOR THE EINSTEIN IN YOUR LIFE



Time Beam, a quartz-crystal halogen projection system, throws an image of an analog clock on the wall or ceiling; $400, at George Kovacs (330 East 59th Street, 838-3400).

PHOTOGRAPH BY PAUL LACHENAUER

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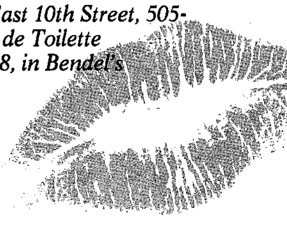
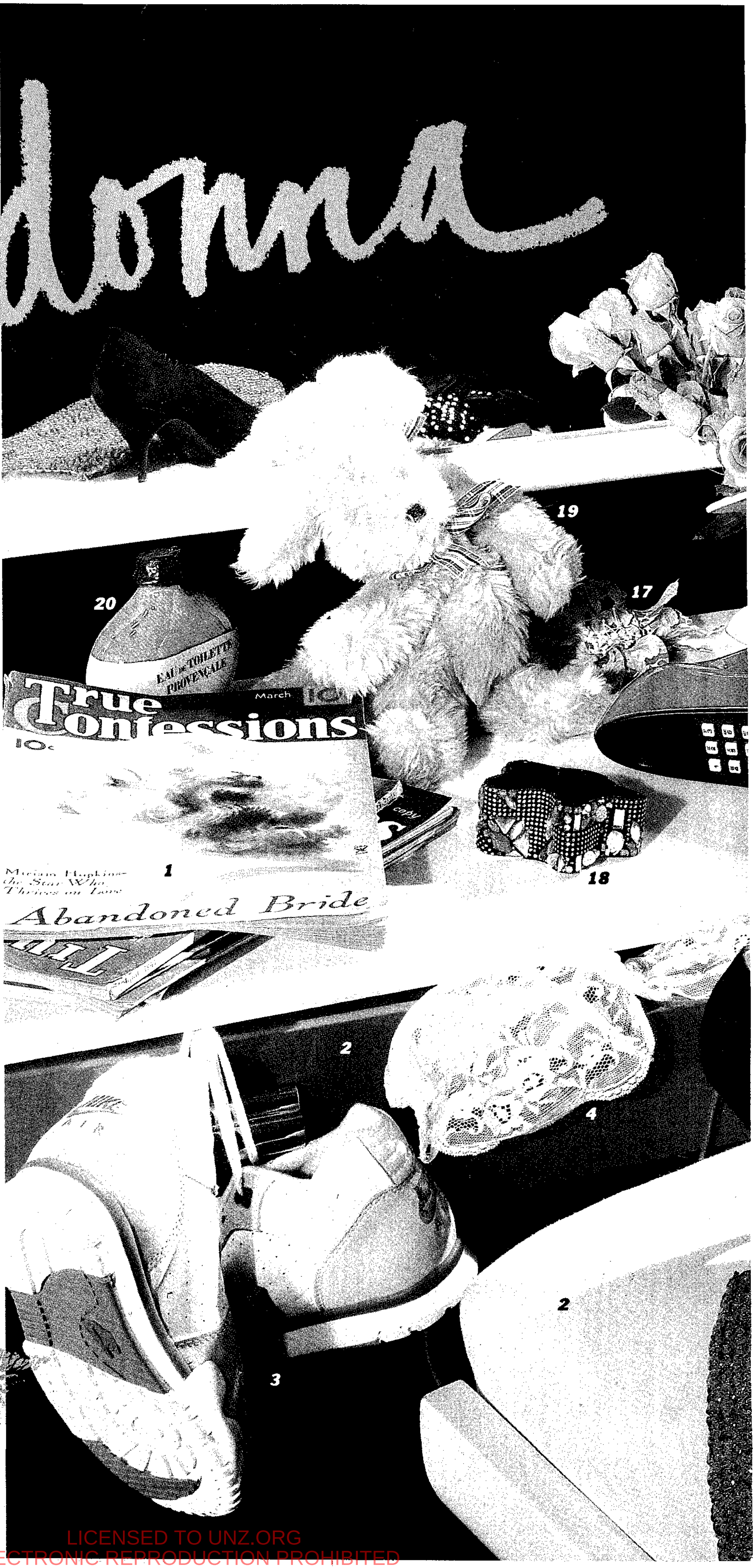
MACY*S

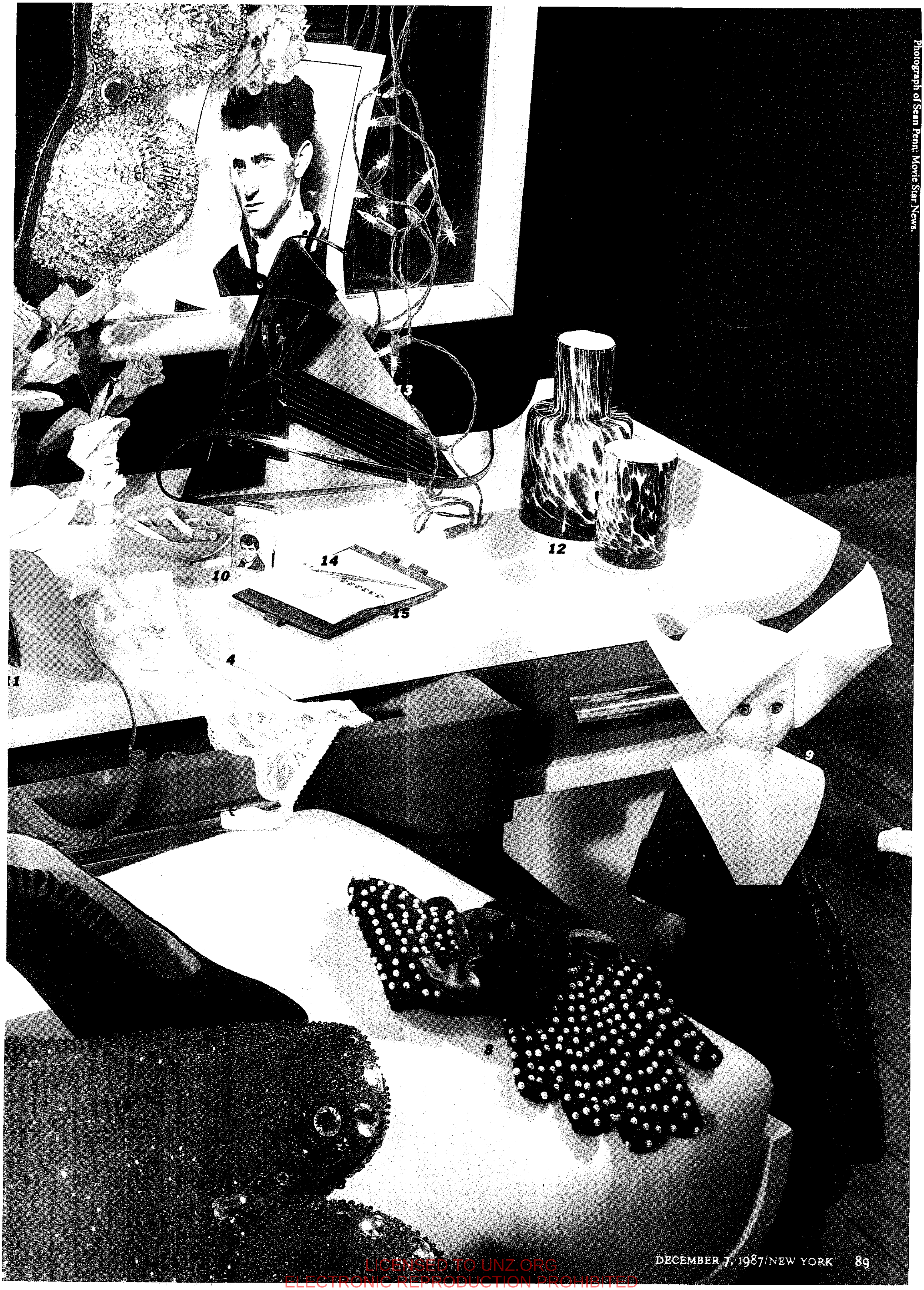
FOR THE Madonna IN YOUR LIFE

1 True Confessions *from the thirties through fifties, $12, at Funchies, Bunkers, Gaks and Gleeks (1050 Second Avenue, at 55th, 980-9418).* **2** *Twenties Donald Deskey vanity and chair, $2,800, at Secondhand Rose (573 Hudson Street, 243-9522).* **3** *Nike all-sport "Air Trainer" women's sneakers, $70, at AthleticStyle (118 East 59th Street, 838-2564).* **4** *Lace bra, $20, and garter belt, $17, on Bloomingdale's fourth floor.* **5** *Satin-ruche suede pump, $340, at Maud Frizon (49 East 57th Street, 980-1460).* **6 & 7** *Sequined bustier, $335, and bra, $195, at Patricia Field (10 East 8th Street, 254-1699).* **8** *Pearl-studded wool gloves, $105, on Bergdorf Goodman's main floor.* **9, 10, & 11** *Daughter of Charity doll, $150, Elvis lighter, $16, and high-heeled phone, $49.98, at Little Rickie (49½ First Avenue, at 3rd, 505-6467).* **12** *Italian "dappled tiger" carafe (lid not shown), $35, and glass, $12, at Frank McIntosh at Henri Bendel.* **13** *Ostrich handbag, $725, at Tiffany & Company (727 Fifth Avenue, at 57th, 755-8000).* **14 & 15** *Lizard agenda, $315, and sterling-silver pen, $75, at Hermès (11 East 57th Street, 751-3181).* **16 & 17** *Forties ladies'-head vases, $25 and $50, and fabric-flower brooches, $25, at Zelda Vintage (224 West 35th Street, fourteenth floor, 947-8410).* **18** *Bill Schiffer acrylic cuff-bracelet, $440, on Saks Fifth Avenue's main floor.* **19** *Wraggles, $14, at Jenny B. Goode (1194 Lexington Avenue, near 81st, 794-2492, and 11 East 10th Street, 505-7666).* **20** *Eau de Toilette Provençale, $18, in Bendel's Gilded Cage.*





PHOTOGRAPH BY MARIA ROBLEDO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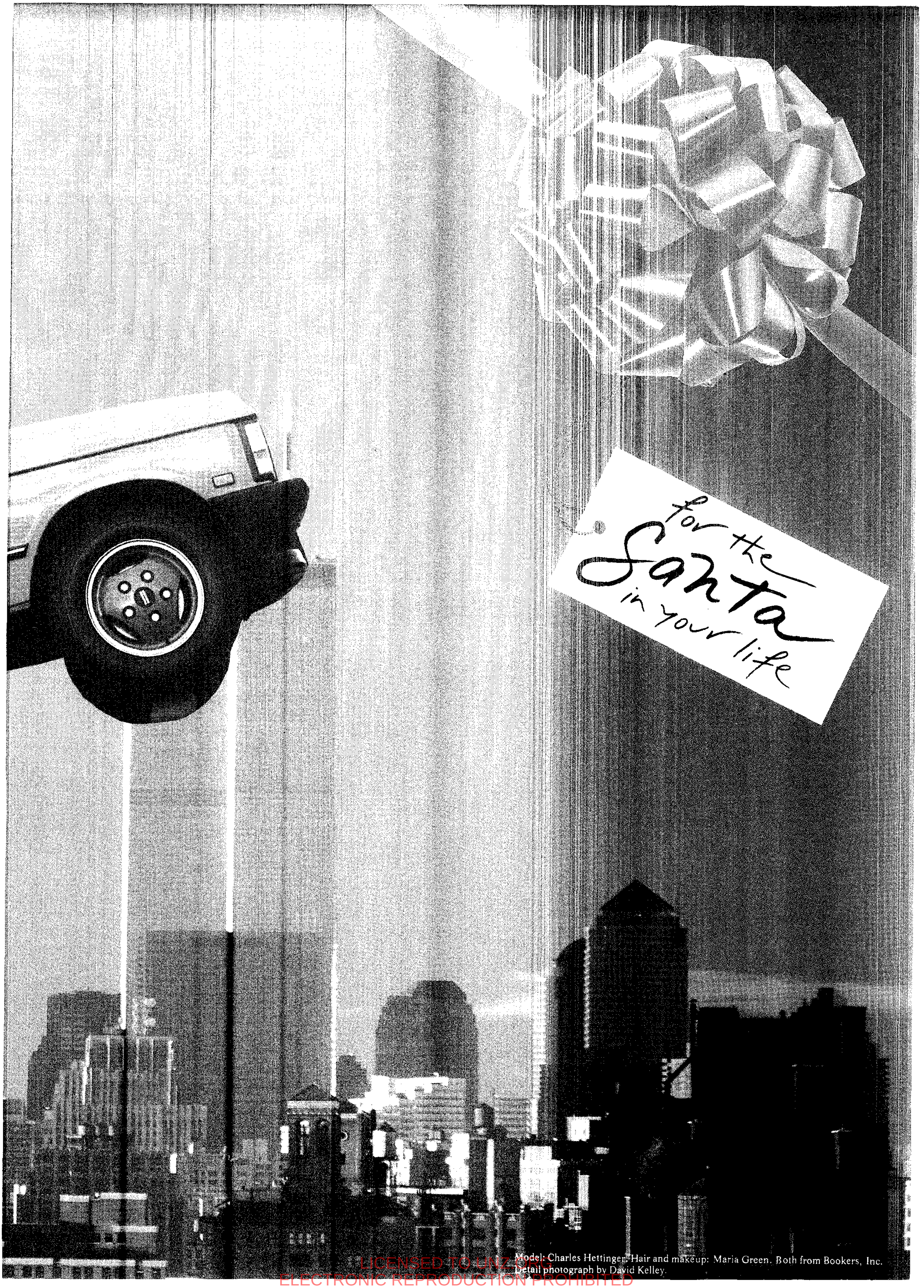
Photograph of Sean Penn: Movie Star News.

Britain's award-winning Range Rover has permanent four-wheel drive, an aircraft-grade aluminum body on a boxed-steel chassis, and a fuel-injected V-8 engine. It's $33,950 at Zumbach Sports Cars, Ltd. (629 West 54th Street, 582-5613), and Prestige Motors (405 Route 17, Paramus, New Jersey, 201-265-7800).

PHOTOGRAPH BY BRIAN DAVIS


for the
Santa
in your life

Model: Charles Hettinger. Hair and makeup: Maria Green. Both from Bookers, Inc. Detail photograph by David Kelley.

BEHIND THE MASK OF 'THE LAST EMPEROR'

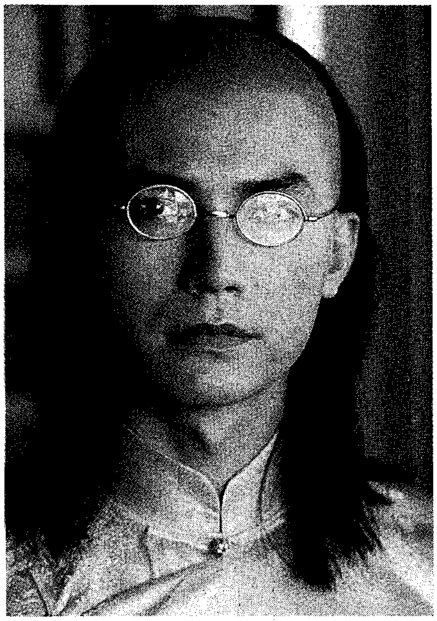
LONE STAR

BY ROSS WETZSTEON

JOHN LONE HAD NO PARENTS, NO family, no birthday—he didn't even have a name—but at last he had his freedom. After ten years of virtual imprisonment, he'd finally escaped. "Come to the troupe," he'd whispered to the old woman who'd cared for him as an infant. "Tell them someone I know is dying and that I have to go away for a few days." The plan had worked, he'd made his getaway, and now he was hiding out in a hovel in the slums of Hong Kong—terrified they'd find him, drag him back.

John Lone's parents apparently separated before his birth. One of them may have been European, the other Chinese—he's not sure. At nine, he was apprenticed to a Hong Kong branch of the Peking Opera, where 50 children from poor families were taught the rigorous vocal and acrobatic techniques of classical Chinese theater. It turned out to be a Dickensian orphanage as well as an opera troupe, however, and soon the young boy realized he was in a kind of jail.

"We got up at seven o'clock and immediately had to stand on our hands for half an hour," he remembers. "Then we all went up to the roof for a half-hour to scream at a wall—to open up our voices, to give them power. Breakfast at eight was nothing but a glass of hot, salty water to soothe our throats. Then two hours of acrobatic drills, a break for another glass of salty water, then two hours of martial-arts drills. At noon, we finally got something to eat—globs of flour we'd dip in water to make the flour swell up so it'd fill our stomachs." Afternoons, according to Lone, were devoted to rehearsals of specific pieces, evenings to more acting exercises, then to bed at eleven on bamboo mats in one large room. The same routine, 7 days a week, 365 days a year, with no possibility of leaving. "It was a secret religious world," he says, "only our religion was theater."

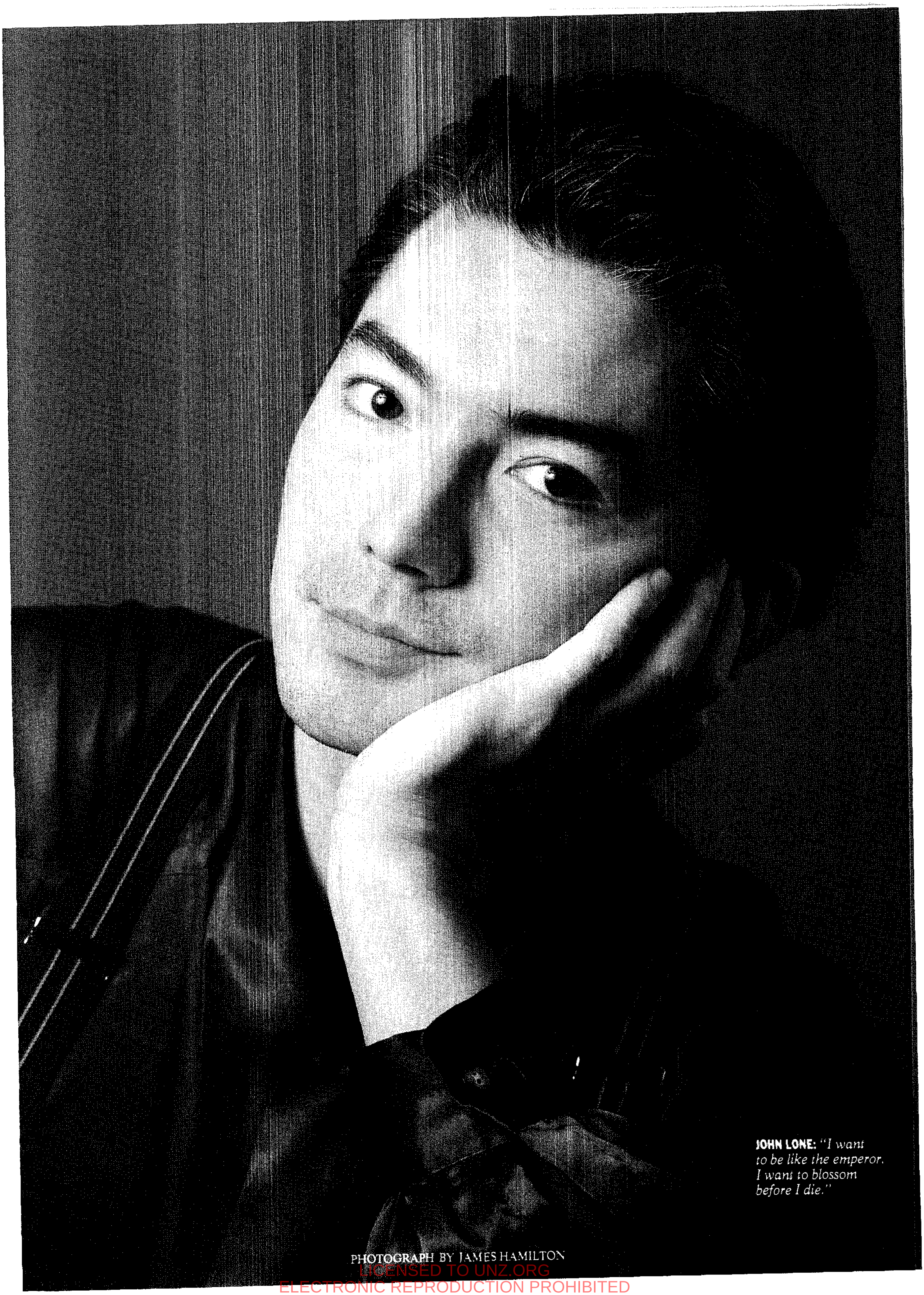

AS PU YI: *Childhood memories.*

Some "animal instinct" finally compelled Lone, in his late teens, to flee. "This is no future for me," he said to himself, trembling at his audacity. But he now felt consumed by guilt. Ugly as life with the Peking Opera had been, it was still the only family he had. And since he'd already become one of the company's principal actors, there were operas it couldn't perform without him. So after three months in hiding, he went back to the troupe, knelt down in front of his master, said he was sorry he'd left, said he was grateful for all he'd learned—but she slapped him in the face. And now he was truly free. He left the troupe for good.

The first thing he did was select a name. "*Lone-lone,*" the other children in the company had teased him, "*lone-lone, lone-lone*"—Chinese for "dragon-dragon." As for John, Western nicknames were fashionable in Hong Kong in the late sixties; the kids had taken to calling him Johnny. He picked the thirteenth for his birthday (he won't say which month) and as for family—well, what else did he know but the theater?

"Oh, how ignorant the people in Hong Kong were," Lone recalls. " 'Oh, look,'

Photograph by Fabian/Sygma.



JOHN LONE: *"I want to be like the emperor. I want to blossom before I die."*

PHOTOGRAPH BY JAMES HAMILTON

EARLY SORROW: *"Oh, how ignorant the people in Hong Kong were. 'Oh, look,' they'd say, 'all those sweet children learning the opera'—without realizing how barbaric their lives really were."*

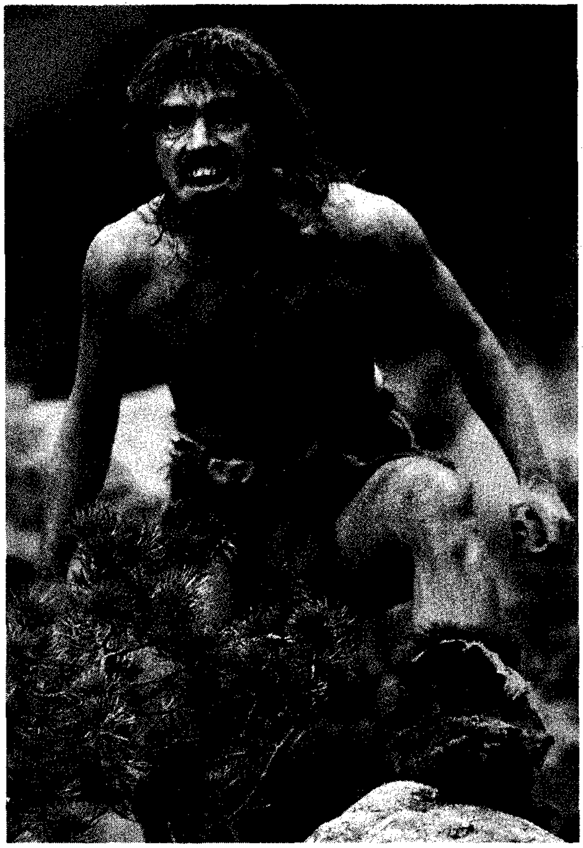
they'd say, 'all those sweet children learning the opera'—without realizing how barbaric their lives really were. Still, I learned so much—singing, dancing, acting, mime, juggling, tumbling, props, costumes. I played 80-year-old men and 16-year-old girls; gods, ghosts—everything. No psychology, no motivation—but all those years of highly stylized training, they've helped me enormously. How can I feel anything but compassion for those people? Yes, it was like a prison, but a good prison. It activated the potential in me. It strengthened me.

"Look," he says decisively, his expression of rueful reminiscence suddenly turning into a beaming smile, "I decided that the only way to survive that trauma was to turn it into an *advantage.*"

JOHN LONE HAS EARNED THE right to that beaming smile, for the two film performances that have made his reputation have taken full advantage of that trauma. As the title character in *Iceman,* he not only exhibited the physical and vocal mastery of his Peking Opera training but conveyed the psychological dislocations of a man propelled from prehistory into the modern world. And in Bernardo Bertolucci's just-released spectacle, *The Last Emperor*—in another echo of his own isolated childhood—Lone stunningly captures the bewilderment, rage, loneliness, and desperation of a man who experienced 4,000 years of Chinese history in a single lifetime.

Pu Yi, crowned emperor of China in 1908 at the age of three, is at once omnipotent and impotent—ruler of nearly half the population of the world, yet unable to tie his own shoelaces. His life proceeds from medieval monarch (surrounded by 1,500 eunuchs) to puppet in exile (crooning Gershwin in a Tientsin nightclub) to model citizen (after his "reeducation" by the Chinese Communists). Pu Yi spent most of his life as a prisoner-actor, enslaved by his role, and in bringing resonances from his own past into his performance, Lone makes compelling the emperor's ultimate discovery of self.

"Bernardo and I, we don't see him either as a hero or as a villain but as an innocent," says Lone. "He was totally conditioned to be what he was. He became a great actor out of necessity. Of course, I read everything about him I could find, but it wasn't until I saw some Japanese footage while I was in China that I felt I finally understood him. I noticed immediately that he was an intelligent man but that he didn't have any idea how to express or receive affection. Just like a New Yorker," he adds with a laugh. "But he blossomed before he died, he became a human being rather than a symbol—that's the point of the film."



IN 'ICEMAN': *An elemental East-West synthesis.*

Lone hopes that the parallels with his own imprisoned childhood and eventual escape enriched his portrayal. "Like Pu Yi, I grew up feeling suspicion and mistrust. I didn't know who I was beyond my role," he says. "But the good side of that is that it forces you to grow, to face your own inadequacies—just the way the emperor did. My basics have never changed—compassion and generosity and growth. Sometimes I feel so surrounded by love. There was a period of my life even after the Peking Opera when I felt utterly hopeless, just like Pu Yi must have felt, praying to the sky for a UFO to come and pick me up. No, no, enough of that."

He'd rather talk about Bertolucci. "We didn't play directorship-actorship games. We're both very strong-willed, strong-minded, but it was magic working together—so effortless, such trust. I loved working with Fred Schepisi on *Iceman,* too; he's a lovely, wild creature. And Michael Cimino in *Year of the Dragon* [in which Lone played a coolly sinister Chinese Mafioso]; he's very protected, but we worked together like silk. Bernardo, though—he's so vulnerable. If he's happy or upset, it's all on his face. He never wears a mask."

LONE'S FUSION OF CHINESE classical and Western naturalistic techniques brings a dimension to his characterization of the emperor that no other actor could have found. Brought up in a world where all relationships, all gestures—indeed, all feelings—were highly ritualized, Pu Yi must shed stylization in order to find self. "It's the difference between this," says Lone, gently placing one curved hand on top of the other, raising them to his eyes, and slowly brushing a forefinger across his lower lid, "and this"—his expression saddens, his eyes blink and water, a tear runs down his cheek. "In both cases, you know I'm crying. The one is completely formalized, passed down from generation to generation; the other completely what we call naturalistic, as close an imitation of reality as possible. In a sense, the story of Pu Yi is a transition from one to the other."

In addition to his dual acting skills, Lone has an old-Hollywood face—halfway between Gregory Peck and Rudolph Valentino. And it's this iconic, almost androgynous look that may allow him to escape the curse of hyphenation. "I know it's hard to break down those ethnic barriers," he says, "but my dream is just to play characters without people bringing up my roots. Chinese-American? Does anyone call Meryl Streep—I don't even know what she is—but does anyone call her an English-American actress? Just because the Chinese came here later doesn't mean they have to be hyphenated. Don't we understand that the glory of this country is 'Yes, we're all neighbors now—you try my food and I'll try yours'?"

But if John Lone has two styles as an

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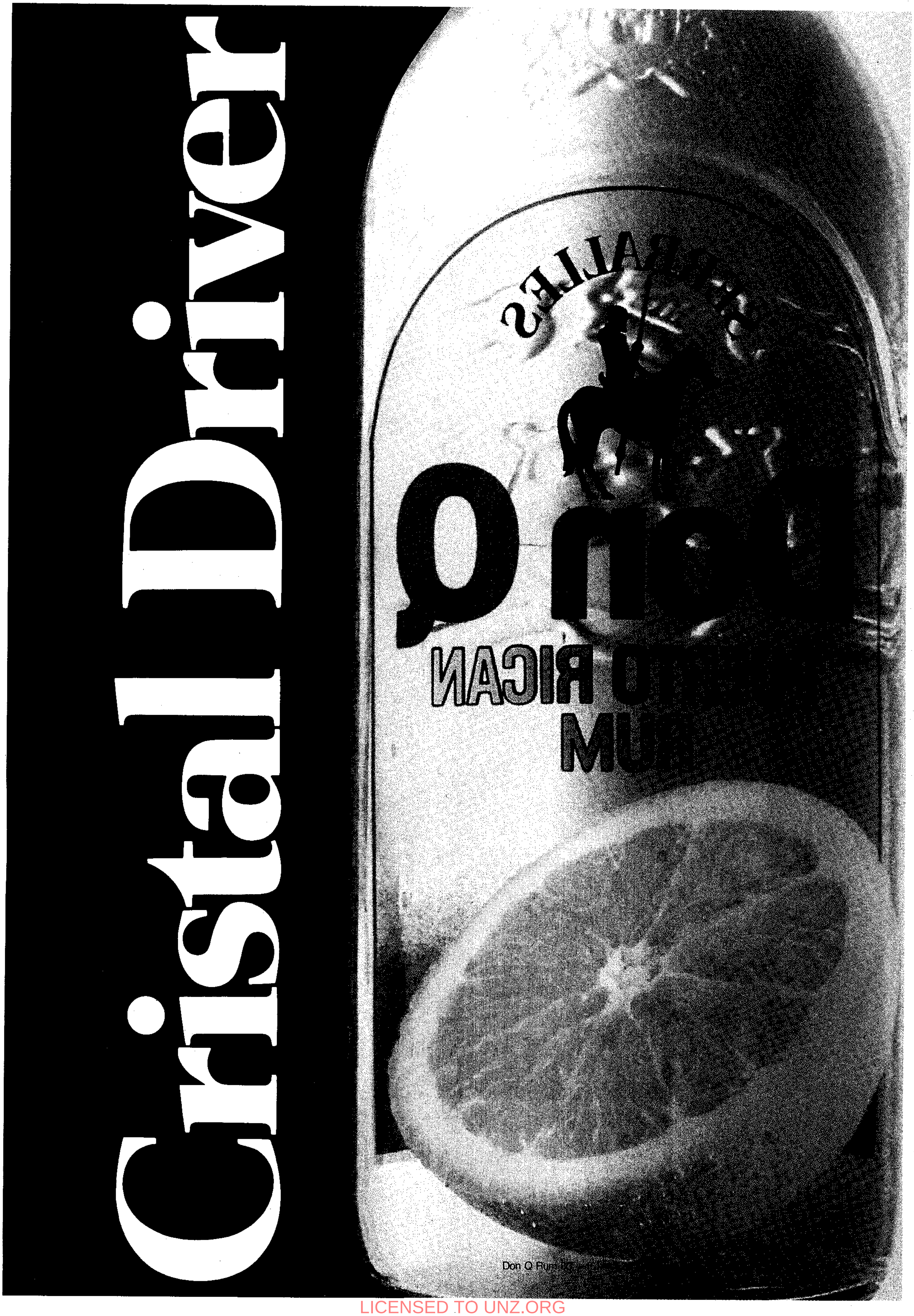
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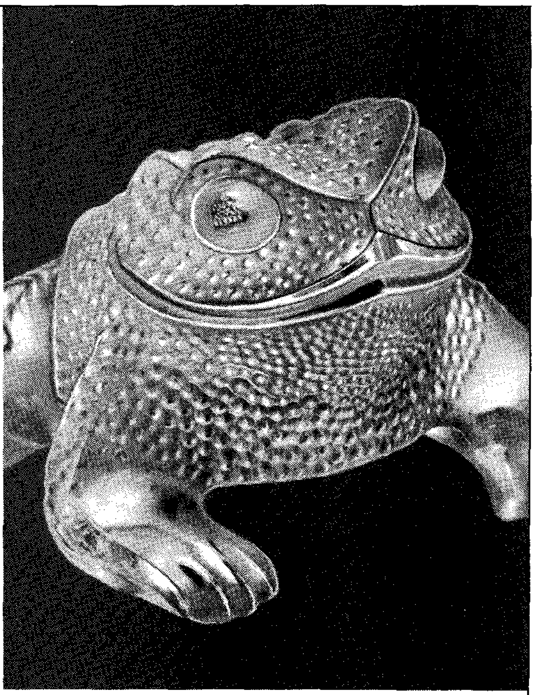

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actor, he also has two styles as a person. His gregarious cheer is oddly formalized, his beaming politeness almost effusive—an impersonal manner that fits him as comfortably as his elegant black Japanese suit at the movie-premiere party at the Museum of Modern Art. This John Lone was born to stand in lobbies and graciously accept compliments. But there's another John Lone, too, an aloof and brooding one who suddenly appears without warning, then just as suddenly disappears. This second John Lone is fiercely reticent about his private life—he won't even say how old he is or where he lives, though the answers (mid-thirties and Astoria) have already appeared in print. "All that kind of personal information is so inconsequential," he says brusquely. "It's nothing but the Catch-22 of nature." But beneath the reticence is an equally fierce anger, and when the two come into conflict, the anger wins.

"I'm drinking this wine," he says, holding up his glass in a mock toast, "to loosen me up a bit. I have some things I might want to say about this film." And it's not long in coming—just one more sip. "They made my life very difficult," he starts cautiously. "No," he corrects himself impetuously, "they made my life *hell.* I shouldn't talk about it. I won't talk about it. Subject closed."

He's silent for a moment, then bursts out once more: "The reason I bring it up—this is a fine movie, but it was *not* a religious experience. I refuse to be made the bad guy of the company. I won't put up with it. But I won't talk about it anymore."

Gradually, it becomes clear that he's angry about a few sentences in an article in one of the film magazines that suggested he'd acted like a prima donna. "Just because I refuse to pretend everything is fine, they say I'm behaving like a 'star.' But all I'm asking for is consideration, for mutual respect. Do you have to be Eddie Murphy before they treat actors like human beings?" Standing around for hours in the cold, never told when he was through for the day, having his makeup scheduled hours before a shoot—"those were the kinds of things that pissed me off, and they happened every day. I won't talk about it anymore. I've already said too much.

"Look," he goes on immediately, "nobody had to wait for *me* for one minute. I'm *wonderful* to work with. I don't feel the hardship of making a film. In *Iceman,* I worked seventeen hours a day for six straight weeks, sometimes practically naked in the snow—no problem! But the way they ignored the actors' feelings on the set of *The Last Emperor* . . . I'm not talking about Bernardo, I'm talking about the assistant directors. It's just like the Forbidden City—the eunuchs run the show. It was a horrible experience. Just

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FILM NOIR: *"The way they ignored feelings on the set—do you have to be Eddie Murphy before they treat actors like human beings?"*

horrible. No! I won't say any more."

This time, the outburst is really over. Not only that, his coldly enraged expression is immediately replaced by a warm, almost beatific smile. "And yet," he says gently, "when I looked into Bernardo's face, all this disappeared. And I'd think to myself, Don't dwell on it, John, don't be so serious, so emotional, so defensive. Compassion for your fellow human beings, developing that beautiful person who's inside all of us just waiting to get out—isn't that what it's all about?"

"John worked with a concentration I've rarely seen," Bertolucci says, baffled by the prima donna talk. "For me, that meant the ability to seem contemplating rather than looking, meditating rather than thinking—that was crucial to my conception of the emperor."

JOHN LONE LEARNED HIS CRAFT, his discipline, his perfectionism, at the Peking Opera, but that smack in the face when he returned to say he was sorry taught him another lesson: Never abase yourself.

Already a minor celebrity in Hong Kong theatrical circles at this point, he was offered a ten-year contract to make movies by Run Run Shaw's studio, the biggest kung-fu outfit in Asia, but proudly turned it down. "I didn't escape in order to do trash," he says, "and besides, I was still so innocent I didn't realize one needed money in order to live." But after going to two or three American movies a day for several months, another "animal instinct" took possession of him: He had to come to America. "The United States—it was the place where, if you had no home, you just went out and built one."

Sponsored by an American family doing business in Hong Kong, he arrived in Los Angeles in the early seventies with one suitcase and no English. One of his first excursions, naturally, was to Disneyland. "It was like the Iceman waking up in the twentieth century. I could spend all day in one place and do nothing but play and eat." Kung-fu stardom had been beneath him, but not selling mint juleps and corn fritters at Disneyland's Pirates of the Caribbean ride, because it paid for three years of night school and junior college. In the mid-seventies, he enrolled at the American Academy of Dramatic Arts in Pasadena, and soon became a regular with the East West Players. "In Hong Kong, I'd learned everything about theater except one thing, the heart—psychological understanding."

Lone gave himself five years to conquer Hollywood—"Oh, how naïve I was," he says, slapping his forehead with the heel of his hand. Instead, he worked as a waiter, did some modeling, acted in a few TV shows, did some dubbing for Asian versions of Hollywood films ("I still get residuals")—and entered his period of suicidal despair. "I was either going to kill myself or kill everyone else. No opportunities, no opportunities—everything seemed so hopeless."

Finally, in 1980, Mako, his former director at East West, who was staging David Henry Hwang's *F.O.B.* in New York at the Public Theater, sent him a copy of the script: "This is your part," he said. *F.O.B.*, in fact, could have been written for Lone, not only because he was virtually "fresh off the boat" himself but because Hwang was consciously trying to fuse elements from Eastern and Western cultures, and "John gave it a bodily reality." After he made his entrance, leaping on a table and imitating characters from Chinese mythology with a sarcastic Anglo edge, he never had to worry about opportunities again.

The Lone-Hwang collaboration brought both artists Obies, and led to a second piece, *The Dance and the Railroad*, written for Lone and, in Hwang's words, "pushing the boundaries of the East-West fusion even further."

But something happened to "the mutual respect" Lone demands when the pair began work on their third collaboration, *Sound and Beauty*, with Lone directing. "It'd been such an innocent time, such a sweet time together until then," Lone recalls regretfully. "But David was dissatisfied with my direction, and instead of talking to me, he started whispering to Mr. Papp behind my back. I was very disappointed in David. I thought I'd found a playwright I could work with for years, but since that time we've drifted apart."

Hwang, now living in L.A., is equally circumspect—though at the time their "artistic disagreements" could be heard as far north as Union Square. "We both have large egos, it's fair to say," he says, "and they both ran amok. But when we started casting *M. Butterfly* [Hwang's new play, scheduled to open on Broadway in March], I thought John might be right for it. I sent his agent a copy, but he sent word back that John was too busy to read it for several months—which naturally led me to believe he wasn't interested. It's

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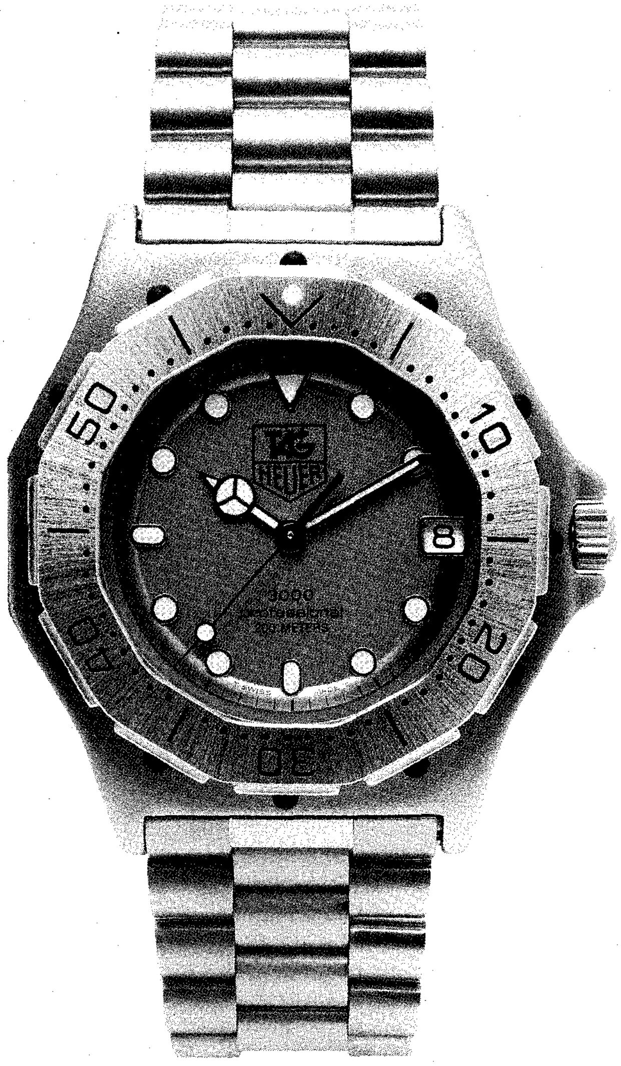

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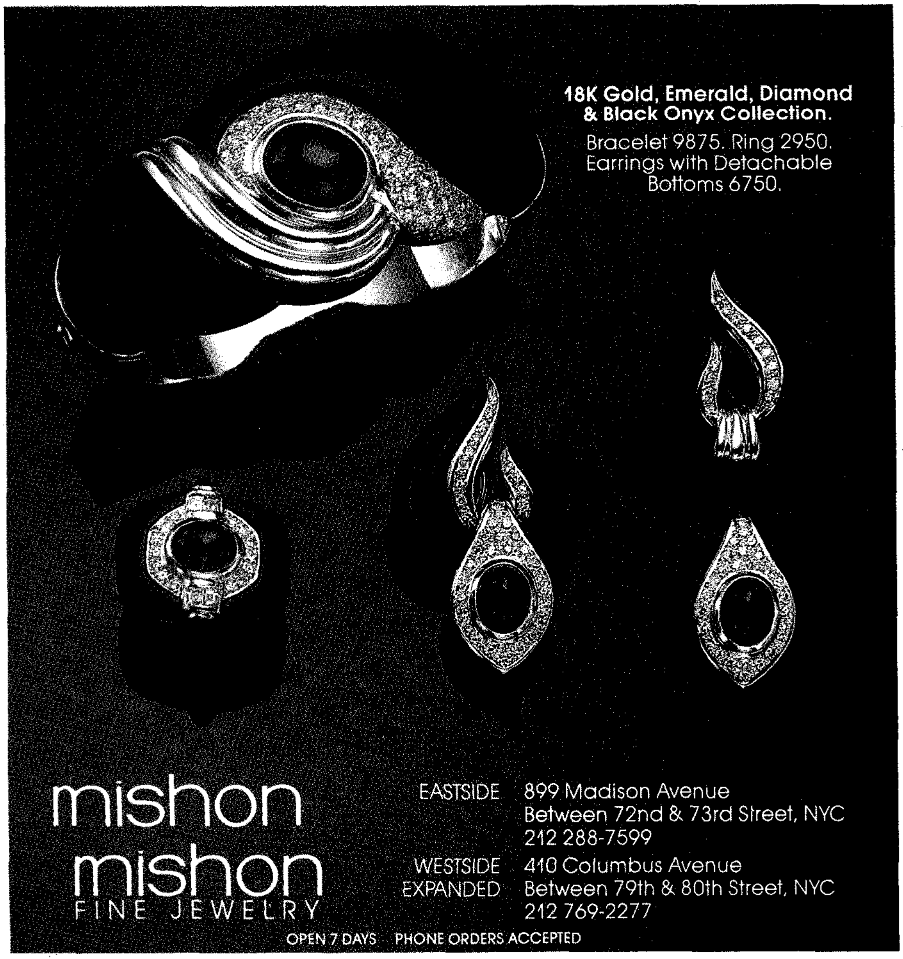
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sad, really—in a lot of ways, John and I understood each other so perfectly."

WHEN THE CONVERSATION is repeated to Lone, he once more makes gestures of regret, but it's clear that he's restraining himself. "Oh, why am I so romantic about the past?" he says. "*M. Butterfly*? I shouldn't say this, but I'm going to anyway. I want nothing to do with that production. Nothing! David was so arrogant. But I've already said too much." A brief pause. "For the first time in my career, I've refused a role without reading the script—I won't give them that honor. I won't say any more." Another pause. "I know I talk too much. I'm too emotional. But do they think I'm a fool? Here's a part that's tailored exactly for me, and then they have the nerve to say, 'Why don't you come in and let us have a look at you.' And then they think *I'm* being arrogant. No, thank you—no, I'm not that desperate."

John Lone abruptly halts—he's overheard his own voice. "Oh, there's so much anger in me," he says remorsefully. "Such deep, deep anger. I have to learn to control it, to conquer it. I have to work it out of myself. I want to leave all these dead corpses behind me. No one wants to be ugly." He holds his head between his hands. "I want to be like the emperor," he continues, with the passion of regret. "I want to blossom before I die. What is life? It's like the flame of a match, just here and gone. I believe in the human spirit, in kindness, in compassion. Why is it so hard?"

John Lone struggles with the same dislocations that torment his characters. "Let me tell you about an experience I had in Bali," he says softly. "Three chickens were cramped together in a cage this size"—he holds his hands less than two feet apart. "The big one was clawing the middle one and the middle one was clawing the smallest one and the smallest one was dying. There was blood all over. People use claws, too. It's horrifying."

But then he tells another story, about returning to Hong Kong a couple of years ago, after he'd become an international celebrity. "I went back to see my master at the Peking Opera," he says gently, "to give her some money, but mostly to give her my respects for all she'd taught me. She's very feeble, very fragile. 'I can't do much these days,' she tells me. 'All I can do is this.' And this 80-year-old woman gets up, and what does she do? She leans over, touches her toes with a straight back, stands back up, then does it again, and again, and again—touching her toes a dozen times! That's all she can do at 80 years old! Oh, how I love that woman!" ■

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HOW A MACY'S ENGINEER AND HIS PALS BECAME ROGUE AMERICAN AGENTS

OLLIE'S ARMY

BY NITA M. RENFREW AND PETER BLAUNER

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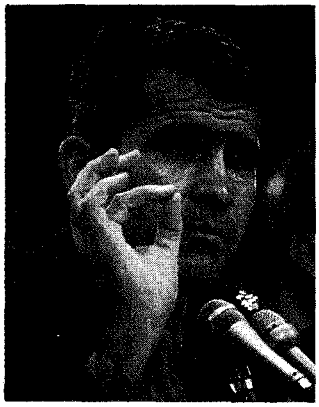
On the day that Kevin Kattke, a maintenance engineer for Macy's, became a major player in American foreign policy, everything seemed to go wrong. In the morning, an escalator broke down at the Bay Shore, Long Island, store where Kattke works. Then a busboy poured a vat of grease down a kitchen drain, blocking pipes all over the building. Sludge oozed into the juniors' department, and the bathrooms had to be closed. As Kattke rushed to call in plumbers, the elevator stopped working.

"It was the worst day I ever had at the store," says Kattke, 38, a tall, heavyset man with a Tom Sawyer–ish grin. "I ended up going way over budget."


Lt. Col. Oliver North.

Kattke got home to Freeport around 7:30 on that fall night four years ago. He was tired and covered with grease. His ten-year-old daughter was doing her homework in front of the television and his wife was mad that he was late for dinner. "Pots and pans were smashed around to try to show dissatisfaction," he recalls.

Then the phone rang. The White House was calling. Dr. Constantine Menges, head of the National Security Council's Latin

Photograph by Allan Tannenbaum/Sygma.

GRENADA
GRENADA
GRENADA
GRENADA

At the National Freedom Institute, above Regan's Bar in Freeport, Long Island: George Hebert, Roy Harris, Kevin Kattke, Sal Imburgio.

PHOTOGRAPH BY J.P. LAFFONT

PATRIOTISM AND ADVENTURE: *"It's like you've entered into a world of science fiction, and then you find that it checks out," says a Senate investigator who tracked the escapades of the four Long Island men.*

American section, was on the line. Kattke was beside himself with excitement. Two years earlier, he'd befriended some exiles from the tiny island nation of Grenada, and he'd later spent countless days-off trying to convince Washington officials of a Communist threat in the Caribbean. Nobody seemed to care. But now, with radical factions struggling for power in Grenada, Menges wanted to talk to Kattke's Grenadian friends. Kattke yelled to his wife to stop the racket before giving Menges the telephone numbers.

TARGET GRENADA: *North told Kattke he wanted "sky red" the night of the invasion.*

Menges then mentioned a name Kattke had never heard. "He said, 'I'm handing you over to Colonel Oliver North at the White House,'" says Kattke. "'First thing in the morning, make sure you get in touch with him. He's waiting for your call.'"

After Menges hung up, Kattke alerted several of his friends so he'd have witnesses when he called North. "I didn't want the bunch to think I had gone insane," says Kattke.

WITH THAT CALL from Menges, one of the strangest and least-known stories of the Reagan era began to unfold. Over the next few years, Oliver North maintained a shadowy relationship with Kattke and his gang of Long Island friends—a stockbroker, a building inspector, and a carpenter. The self-proclaimed patriots gathered intelligence for North and other White House officials for covert operations in the Caribbean, the Middle East, and Central America. They played key roles in the Grenada invasion and in the fall from power of Haitian strongman Jean-Claude "Baby Doc" Duvalier; at one point, they led North into an embarrassing *contra* fund-raising scandal involving a phony Saudi Arabian prince.

By 1986, they were so comfortable in their roles as amateur diplomats that they sat in for the official American delegation at the inauguration of the president of the Dominican Republic. Nicaraguan leader Daniel Ortega was also there, and Kattke's group took the opportunity to heckle him. "We weren't so much like Bill Casey's secret army," says Kattke. "It was more like the Three Stooges."

But the laughter stopped recently when Kattke and his friends worked on a secret plan—allegedly monitored by North and the FBI—to ship more TOW missiles to Iran. The deal continued through the start of the Iran-*contra* hearings, and even Kattke says he doesn't know if the arms were ever shipped.

His story would be hard to believe if much of it had not been confirmed by officials in Washington. North has acknowledged his contacts with Kattke, characterizing the Macy's engineer as a "right-wing ideologue" who operated "like a rogue CIA agent." Former NSC director of Latin American affairs Raymond Burghardt admits that he met with Kattke every two months for three years. After Kattke appeared before a closed session of the Iran-*contra* hearings earlier this year, Senate investigators for the Foreign Relations Committee verified his account. "It's like you've entered into a world of science fiction and then you find that it checks out," says one investigator who works closely with several Democratic senators.

North's reason for using the Long Island men is not clear; his lawyers wouldn't let him be interviewed for this article. The Senate investigator, for one, thinks North simply got frustrated with the federal bureaucracy. "There is very little can-do spirit in the intelligence agencies and the other branches," the investigator says. "So eventually you turn to people on the outside who are willing to take the risks."

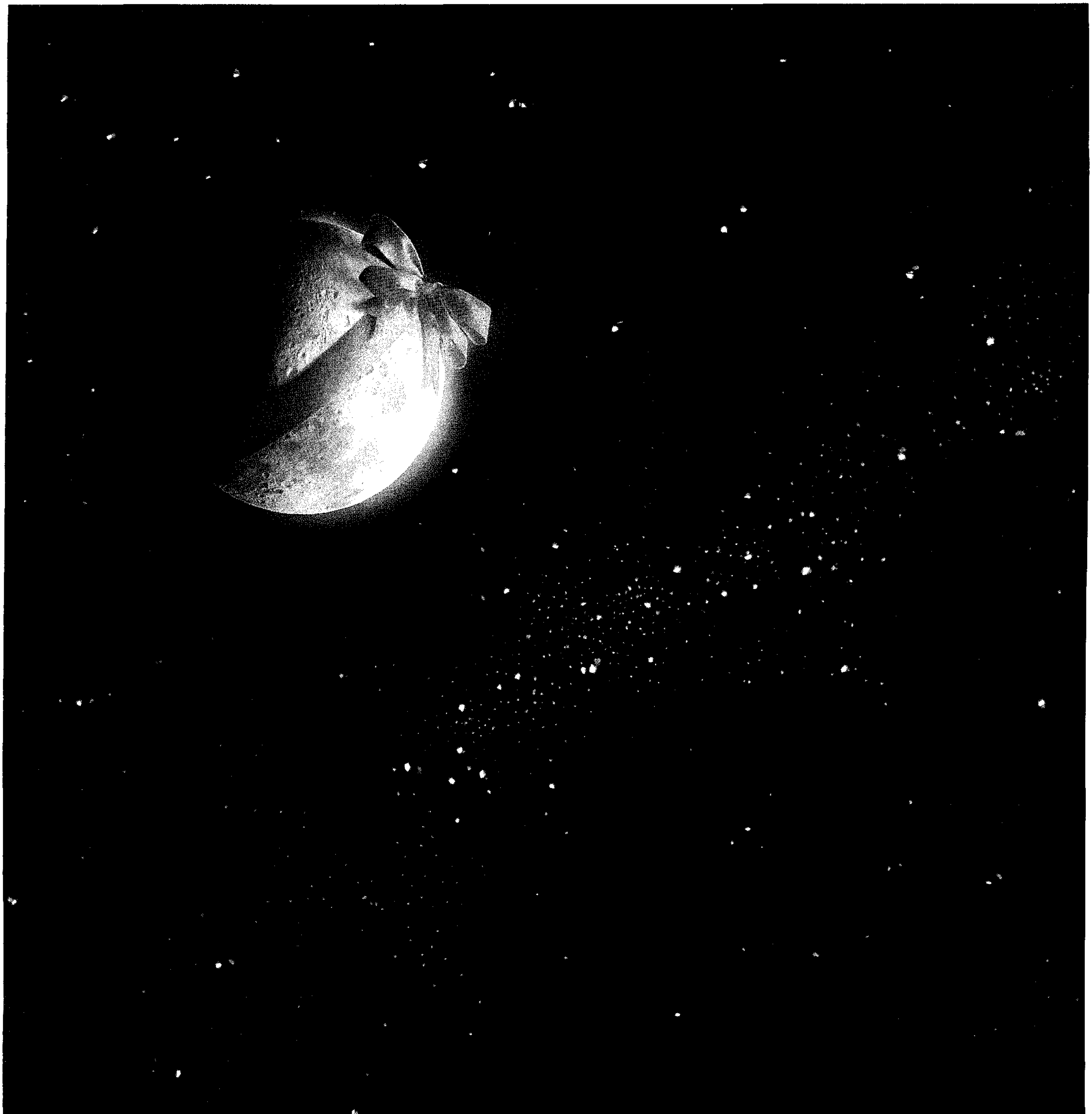
Kattke and his friends say they took those risks because they're staunch patriots, humiliated by American debacles like the Vietnam War and the Iranian hostage crisis. They insist they made no money from their efforts; love of country and a sense of adventure drove them on. "I see a lot of self-serving people, but Kevin has been one of the few who never struck me that way," says Bill Cowan, a former aide to Republican senator Warren Rudman. "I'm glad to see there are people out there who care about the issues."

"We're just trying to help our government do a better job," Kattke says. "Anything I can do to set the Soviets back a peg, I'll do, no matter what." The Neutrality Act forbids private citizens from trying to destabilize governments at peace with the United States. Kattke admits he and his friends have "come close" to violating the law. "But nothing we've done is an indictable infraction." Besides, he adds, "if we're doing it to protect the security of this country and we're not doing it for profit, what jury is going to convict us?"

To critics, though, Kattke's story is an example of Reagan foreign policy run amok—an outcome of the "privatization" that allowed North and the late director of Central Intelligence, William Casey, to bypass normal channels and direct accountability. "It's an outrage," says the Senate investigator. "For this, we're spending millions of dollars on intelligence? Fifty IQ points wouldn't have hurt anybody here. It's the most telling of all commentaries about how messed up the government is."

On that last point, even Kattke agrees:

Photograph by Jean Louis Atlan/Sygma.



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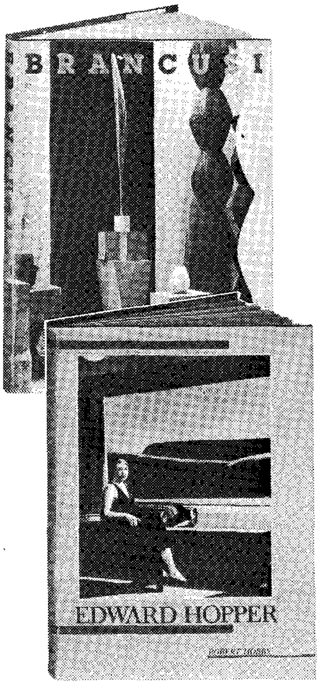

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JUMPING THE GUN: *Their late-night tip led the White House to announce that Baby Doc Duvalier had fled Haiti—a week before he did.*

"You know there's something wrong if the government has to use us," he says.

KEVIN KATTKE WAS BORN ON February 18, 1949, in Rockaway, Queens, to a German-American engineer and an Irish-American housewife. Growing up on Long Island, he was surrounded by relatives involved in ward politics; both his parents worked for the Republican party, and Mayor Jimmy Walker was a second cousin. "I saw the corruption in both parties when I was growing up," he says.

After a brief stint with the Army at Fort Bragg in 1968, he got married, bought a house in Freeport, and took a steady job at Macy's nearby. He worked his way up to chief maintenance engineer and earned as much as $60,000 a year, but the settled life left him unsatisfied. He spent his spare time getting into political wrangles with union officials and collecting mine casings and rifles from the military.

In 1973, Kattke's wife walked out on him and told police about his garage arsenal. Several cops arrived with the bomb-disposal unit. Because the weapons were empty, the cops left Kattke alone, but the raid attracted the attention of a neighbor, George Hebert.

Hebert, now 43, was a stockbroker, but since his days at a Pennsylvania military school, he'd been a fanatic anti-Communist with dreams of being a spy. Lately, he'd got involved with right-wing Jamaican dissidents plotting to overthrow Socialist prime minister Michael Manley. After seeing the commotion across the street, Hebert was sure Kattke could help. "I'm no hero," he says. "I'm just a humble slob. But Kevin was the kind of guy who could just push down the door and get things done."

Hebert had an unusual request. "He asked me if I could get him weapons-grade uranium," Kattke recalls, "because they wanted to make a nuclear bomb to explode on the north coast of Jamaica, so everyone would think the Cubans did it." Another man might have walked away shaking his head, but Kattke was hungering for adventure. "When I go fishing, I like to take the boat out to the deepest part of the water," says Kattke, who is often better at explaining how he does things than why. "Certain individuals like to flirt with death. I like a challenge." He asked a friend from military intelligence to investigate the bomb plot.

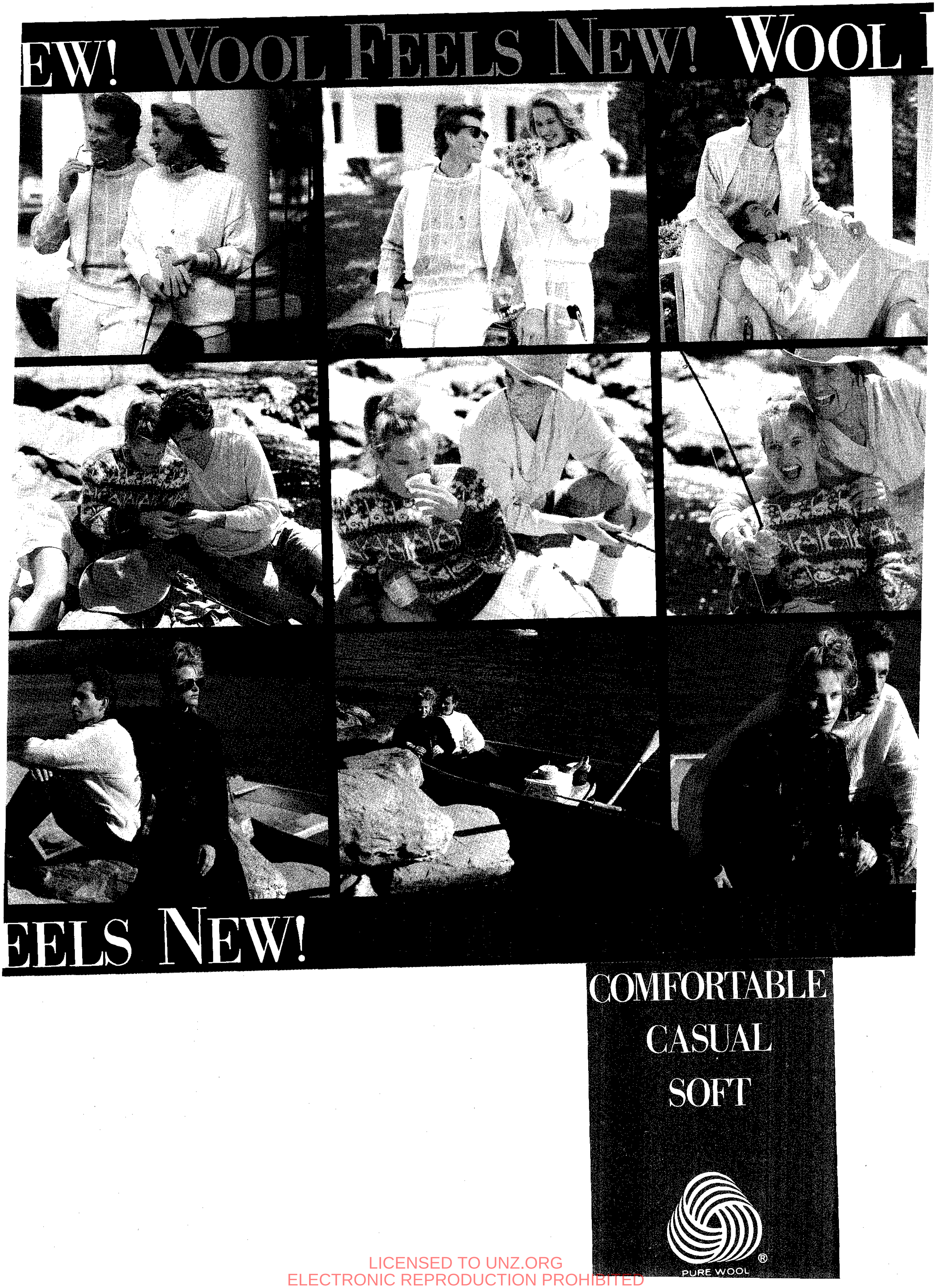
The scheme amounted to nothing, but Kattke was intrigued by Hebert and Jamaica. The two men struck up a friendship. On a series of trips, Kattke met leaders of the right-wing Jamaican Labor party and grew sympathetic to their cause. "A democratic state was turning into a communist state," Kattke claims. "Realizing its close proximity to the United States really got this driving force going inside of me." What's more, Kattke claims today, American intelligence in the region was very weak, at least in part because former CIA agent Philip Agee had recently revealed the names of key operatives.

With his flexible work schedule, Kattke took every third week off from Macy's and devoted himself to the Jamaican cause. And he recruited another Freeport man, Roy Harris, a wiry, disheveled carpenter who once trained television star Zippy the Chimp. Like Kattke, Harris was divorced and had time on his hands. Over the next few years, he joined Kattke and Hebert as they wandered around Jamaica, observing the conditions and the political climate, talking to people, and even hanging out with local Rastafarians. Later, they called the CIA with their information. To their amazement, the agents listened.

"That really baffled me," says Harris, now 38. "If they had to rely on us to give them information, what kind of intelligence system must they have?"

IN 1980, EDWARD SEAGA, A CONSERvative, was elected prime minister of Jamaica, and the Long Island men gave up spying, at least for a while. Kattke got back together with his wife and ran a small used-car lot on the side. But Jamaica had galvanized the men politically, and they wanted to do more. During the hostage crisis, Kattke and Harris showed up on Wall Street selling T-shirts that said IRAN SUCKS, and they used the proceeds to stage an anti-Iran rally on Long Island that drew 300 people. They also cultivated a wide array of intelligence agents and Caribbean exiles.

Meanwhile, George Hebert took to wearing a trench coat and sunglasses. He got divorced and told people he was a CIA agent. At one point, he was arrested in the Bronx for holding a barful of Cubans at gunpoint, declaring he was ridding the city of Communists. He was acquitted of charges and later began calling the FBI regularly, informing on his Free-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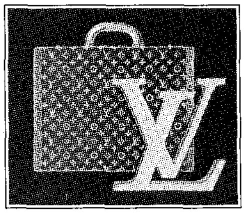

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port friends. "This way, I keep them from violating the Neutrality Act when they get too close," Hebert explains.

Hebert's behavior may have been eccentric, but it led to the next adventure, and eventually the relationship with Oliver North. "If it hadn't been for George, none of the rest would have happened," says Kattke.

IN LATE 1981, A FREEPORT LAWYER got wind of Hebert's CIA claims and introduced him to a client: Michael Sylvester, the former assistant attorney general for Grenada. A tall, elegant man with jangling nerves, Sylvester, now 52, had left Grenada not long before Maurice Bishop's leftist regime came to power in 1979. Though Sylvester had fallen on hard times in this country—he owned just one suit and was living at friends' houses—he burned with political ambition and fear. "I was very vocal in opposing Bishop's government," he says. "So I was wanted dead or alive back home."

MAINTENANCE MAN: *Kattke at Macy's.*

With a few other Grenadian exiles, Sylvester was trying to organize a coup against Bishop. The Grenadians asked Hebert if he could introduce them to Washington officials and help them raise an army. Hebert went to Kattke.

By then, Kattke was ready for another adventure. He thought that Grenada was another strategic point for Communists. He also says he was moved by the story of Clem Langdon, a newsstand owner who had been imprisoned in Grenada for distributing anti-Bishop newspapers. "At first, I got involved for geopolitical reasons," Kattke says. "It was really later that I got concerned about the people."

Kattke gave Sylvester a new home on his 40-foot trawler, *Lisa-R*, which was

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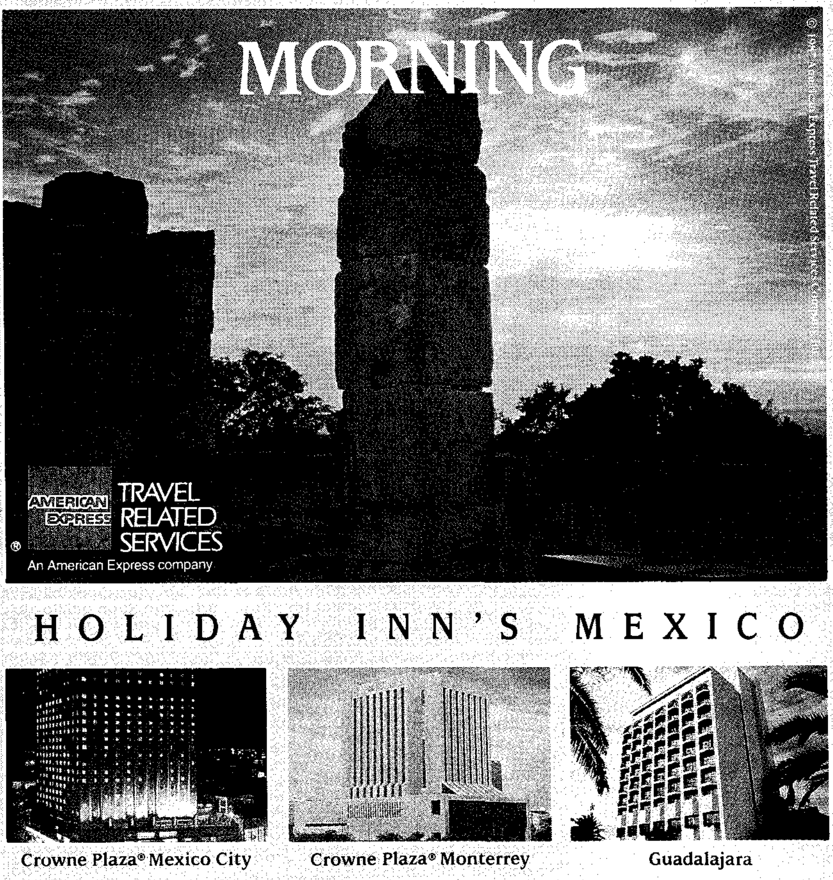
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tied to the dock behind his house. When the neighbors complained about the black man on the boat, a building inspector named Sal Imburgio came around to investigate. Imburgio, who'd just lost an election to be Freeport's mayor, discovered he enjoyed talking to Sylvester. Like the others in Kattke's group, Imburgio had been divorced and he was willing to give his spare time and energy to the Grenadian effort.

"This is not something that is an abstract argument that's going on," says Imburgio, now 40, a silver-haired former teacher. "I was really interested in what Sylvester wanted to do because I met Grenadians."

The Long Island men helped set up the Grenadian Movement for Freedom and Democracy around Sylvester, and they tried to create a more presentable image for the down-and-out leader. Scouring local thrift shops, they found him $6 Brooks Brothers suits. "Dead man's clothes," Imburgio says. Kattke paid the Grenadian $10 a page to write position papers with Imburgio. The exiles were pleased to get help. "What Kevin and the others did was to give moral support to the Grenadian people in America," says Albert Xavier, now Grenada's ambassador to the United States.

BEFORE THE FALL: *Grenada's Maurice Bishop.*

After a few months of preparation, Kattke and the others took Sylvester to Washington, trying to drum up interest in a move to oust Bishop. They visited the offices of Republican think tanks and elected officials, but the reception was less than overwhelming. "I thought they were a bunch of nut cases," says an aide to Senator Jesse Helms.

"I remember meeting them with Sylvester in a restaurant," says Constantine Menges, then the CIA's national intelligence officer for Latin America. "I just listened. That's what intelligence officers do. They listen to peo-

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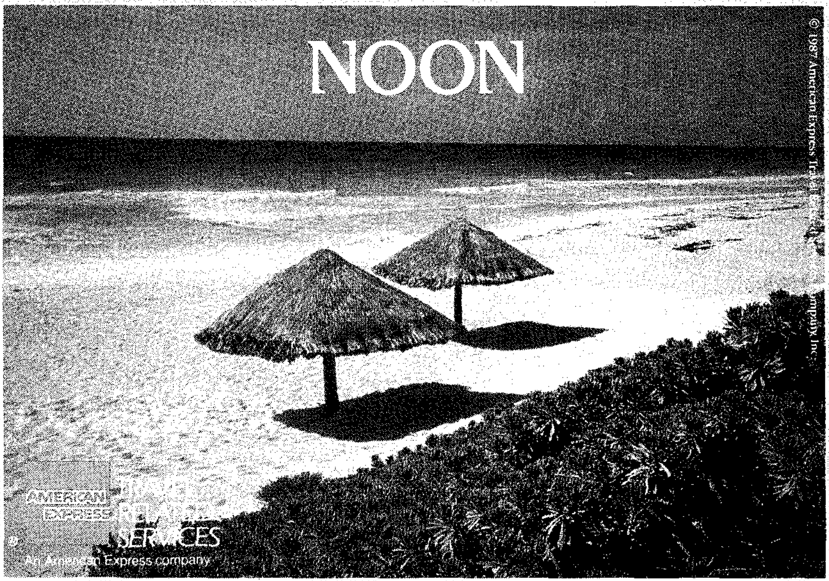
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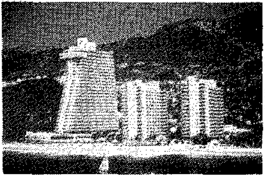

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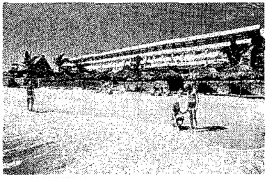

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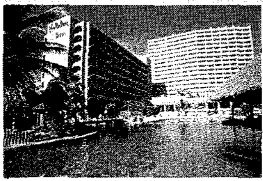

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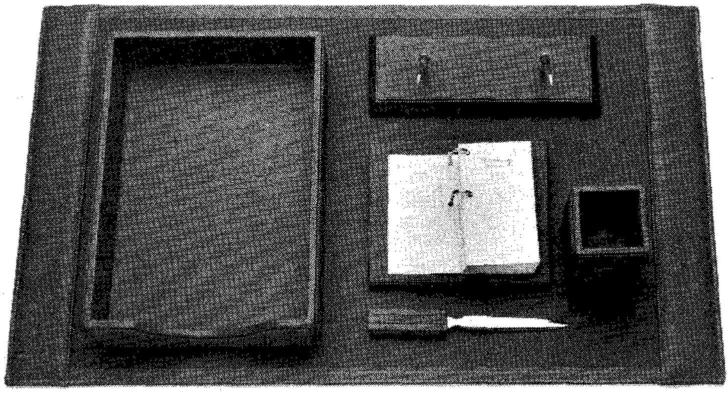

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ple who have interesting information."

Later on, Kattke and his crew were approached by a number of mercenaries and arms dealers—some of them claiming U.S.-government sponsorship—who wanted to put together a private army to invade Grenada. But the plans never went anywhere.

BACK IN NEW YORK, KATTKE and the others got their first real break. They were introduced to Grenada's acting police commissioner, Lucky Bernard, who was seeing doctors in the United States. The Bishop regime had stripped the police of authority, and out of rage and humiliation, Bernard began passing Kattke information, including maps of Cuban troop movements and photos of the 9,000-foot runway that the Cubans were helping to build. Still, Kattke's Pentagon contacts did not seem interested. "No one in our government wanted to meet with Bernard," he says.

Kattke's information, however, may have had some influence. "Their source was a major source for the administration on Grenada," says a senior Senate staffer. "I think these guys might have started the ball rolling on the Grenada program."

In 1983, Kattke and his group suddenly realized they weren't the only Americans thinking about Grenada. In March, President Reagan made a speech on national television, complaining about the Bishop government and "the Soviet-Cuban militarization of Grenada." Over the next few months, Bishop's hold on power weakened, and on October 12, he was overthrown and arrested by radical factions within his regime.

At the White House, Constantine Menges, newly arrived at his NSC post, was following the turmoil carefully. He believed a crisis was at hand, and he drafted a plan to protect American citizens on the island, including students at St. George's University medical school. Menges took charge of assessing political options, and military operations were left to Lieutenant Colonel Oliver North, whose name was then virtually unknown outside NSC offices.

On October 13, Kattke got his first call from Menges and gave him the number for Sylvester, who'd moved to a Manhattan address. Then Kattke took down North's number. At 8:30 the next morning, giggling with excitement, Kattke, Harris, and Hebert called North. The colonel got on immediately. "The first thing he asked was do we know people from St. George's medical school," Kattke recalls. When Kattke said he did—the school's head office was in Bay Shore—North asked him to persuade the

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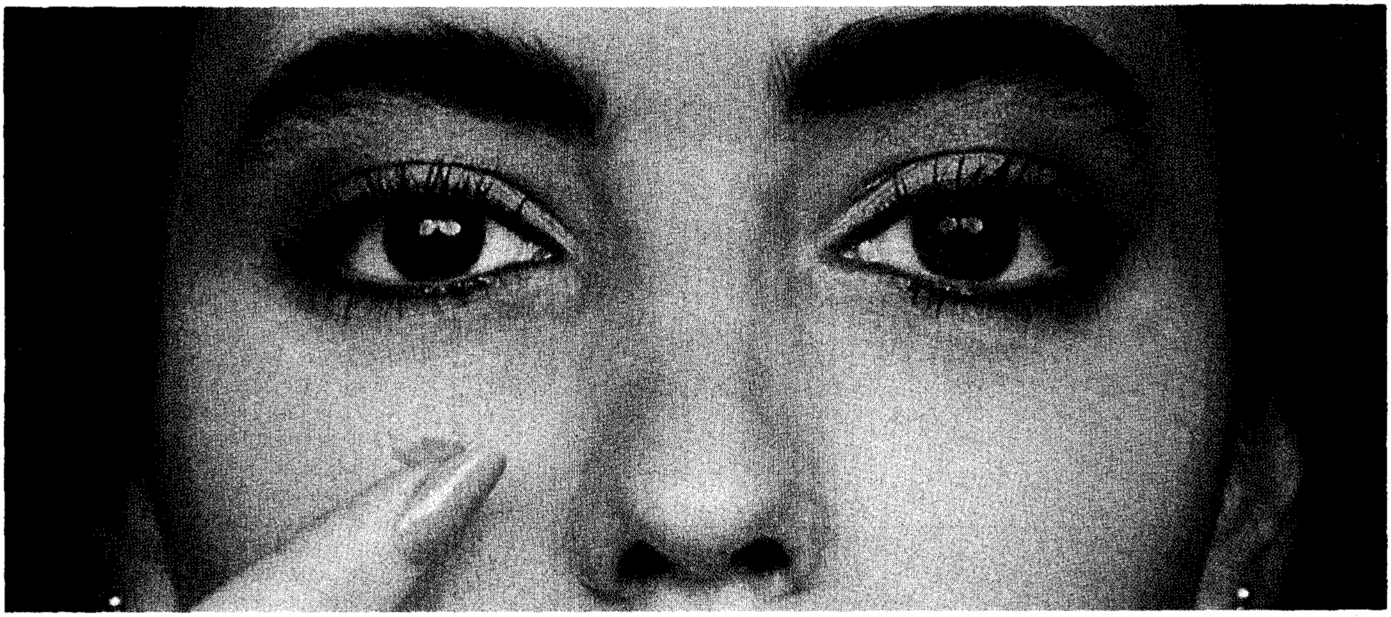

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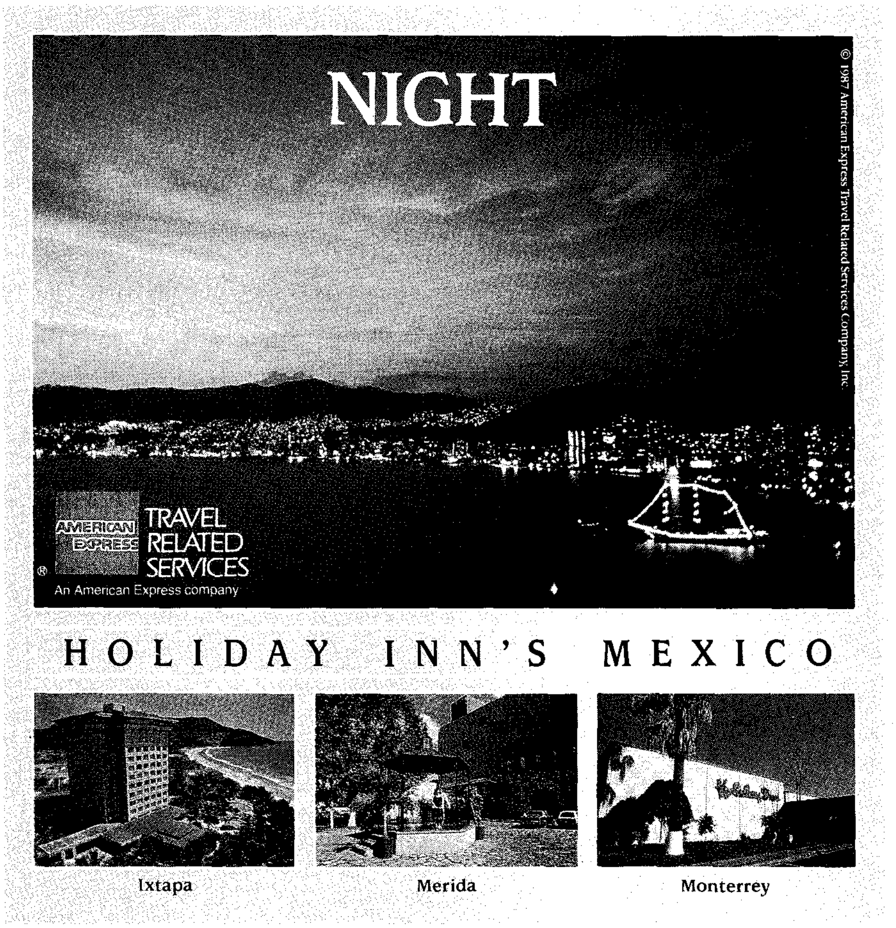
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board of directors to order the students home. (The Reagan administration later claimed the students' safety was a major reason for the Grenada invasion.)

After years of struggling to get scraps of attention from Washington, Kattke and his friends were thrilled to be taking orders directly from the White House. "Of course we responded," Kattke says. "Are you kidding? We responded good."

Though North's phone number was the only proof of their White House connection, Kattke and Hebert quickly arranged a meeting with school officials. The St. George's people were first skeptical, then angry. Charles Modica, the chancellor, didn't believe his students were in danger, and he ignored requests from Kattke and Hebert to call the White House. "I'd never heard North's name before," he says. "I was dealing with people from the State Department, not the military." Kattke and Hebert were thrown out of the school's offices.

In the meantime, the political situation on Grenada was spinning out of control. Bishop was executed on October 19, as extremists battled one another for power. At the White House, plans for an invasion moved forward, with North working 85 to 90 hours a week. Kattke says he spoke to North at least once a day during that time. On Saturday, October 22, North asked the Macy's engineer if he could get his Grenadians to form a government-in-exile. Kattke said it would be done. But at a rally in Brooklyn the next day, 100 exiles could agree on only one thing: It had been wrong to kill Bishop. Kattke, who had to work that day, called North in dejection after midnight. "North claimed to be upset with me," Kattke recalls. "He said, 'Well, why couldn't you get *them* to do this?' He expected a lot more cooperation from these people."

Nevertheless, North gave his most ambitious orders so far. The colonel said he wanted "sky red" in Grenada on Monday night. Kattke knew the old slave term was a call to set fires all over the island—distracting the Grenadian troops and lighting the way for American planes. Once more, Kattke assured North that the orders would be carried out. Kattke then called Charlie Maitland, an exiled Grenadian auto mechanic, who had the best contacts on the island. When the time came, however, Maitland's friends didn't execute the orders. "They made me look like a jerk," Kattke says.

Yet another North idea fizzled when Kattke couldn't get the exiled Grenadian leaders to Fort Dix, New Jersey, to "catch a ride" to the island. "People didn't want to jeopardize their jobs, not knowing what the outcome would be," says Albert Xavier, who was then working for the Bank of New York. "There was no ink-

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ling there would be an intervention."

Just before dawn on Tuesday, October 25, 6,000 Marines landed on Grenada to "restore democracy." Three U.S. helicopters were shot down; 19 American servicemen were killed, and 115 were wounded.

That evening, Kattke got a strange phone call at home. "[The caller] identified himself as Bill Casey—whether it was or wasn't, I don't know," Kattke says. "He asked, could I get the Grenadians to break in and take over the [Grenadian] U.N. mission in New York City? And I said, yeah, no problem, they could do it."

But at 8:30 the next morning, Kattke and Hebert found themselves alone at the mission. Sylvester and the other Grenadians were nowhere in sight. "We had a celebration the night before," says Sylvester. "So we were late."

Kattke was jimmying the lock on the front door when he was stopped and handcuffed by a police sergeant. One of Kattke's FBI friends showed up a few minutes later and got the cops to remove the cuffs. Meanwhile, more police were arriving and George Hebert was in the lobby shouting, "CIA." The Grenadians didn't show up until eleven o'clock.

Though critics called the Grenada operation a sham, the White House saw it as a triumph. "North was now a hero, and Kattke and his friends were suddenly viewed as solid, reliable sources for intelligence," says the Senate investigator. "It was a validation of madness."

A week after the invasion, Kattke, Imburgio, and Hebert finally got the chance to meet North face-to-face in the Old Executive Office Building in Washington. Kattke recalls that the colonel greeted them warmly and moved some large satellite photographs off his couch to make room for them to sit. For 90 minutes, they talked about Grenada and its political future. Hebert presented North with a miniature Grenadian flag he'd taken from the U.N. mission. The Long Island men say North shook their hands and thanked them for a job well done. The colonel then paid them the ultimate compliment. "He said we more or less had the same ideas and thoughts," Kattke recalls.

AFTER THE GRENADA ADVENTURE, Kattke and his friends stayed in touch with North and got to know Raymond Burghardt, the NSC officer who took over the Latin American region from Menges. "Kattke introduced me to people who were very useful," says Burghardt. "His information was very good."

But Burghardt and Kattke sometimes had problems understanding each other. In 1984, Burghardt mentioned that the administration was not happy with Linden Forbes Burnham's socialist govern-

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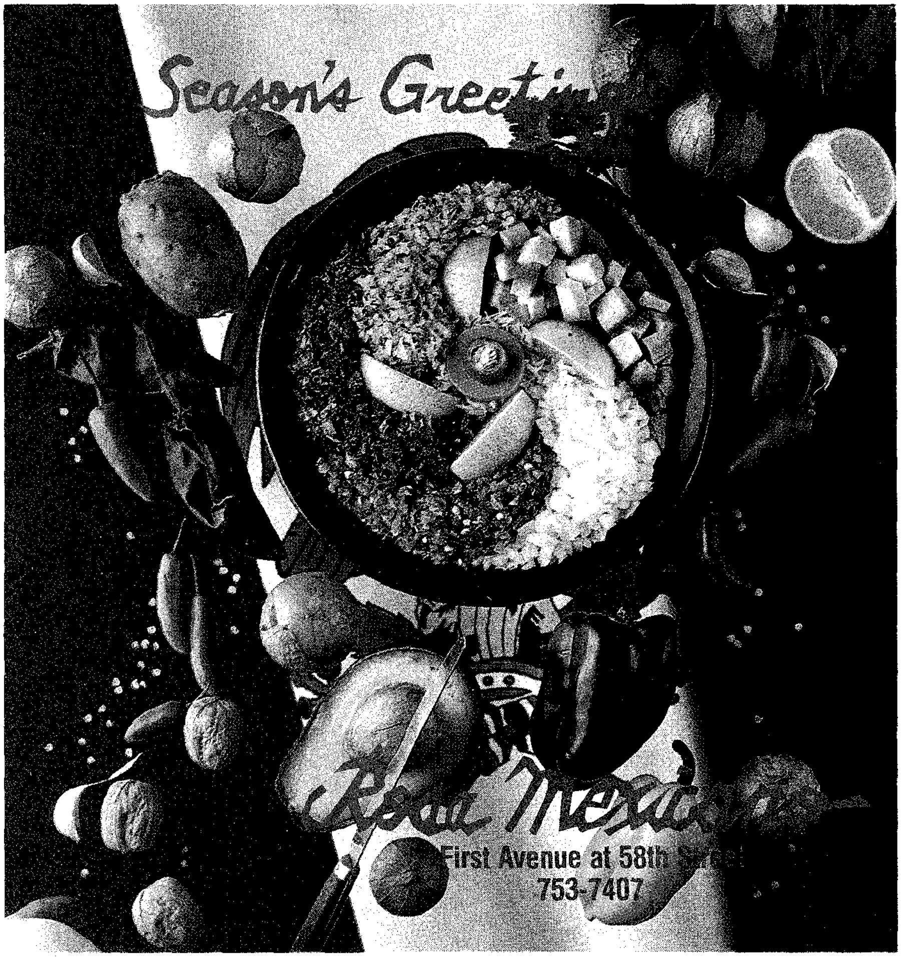

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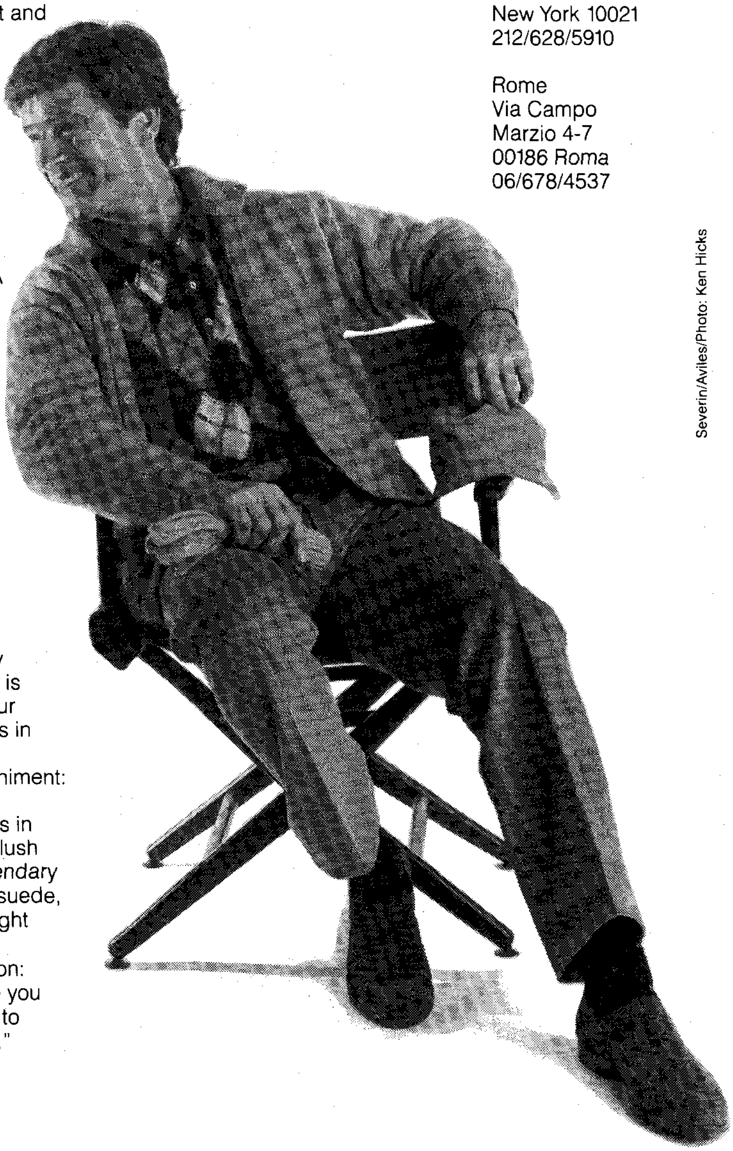

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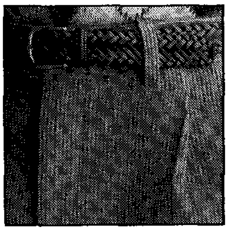

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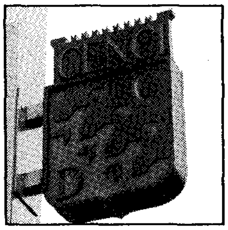


ment in Guyana and would like to see a change. "I figured if they wanted a change, there was only one way, right?" says Kattke. In a week, he pulled together a feasibility study showing it would cost the government about $2 million to arm the opposition and overthrow Burnham. He even brought an alleged arms dealer to Burghardt for a meeting. Burghardt finally told Kattke he was not interested.

Meanwhile, Kattke and his friends were looking for ways to finance their escapades. On his days off from Macy's, Kattke helped set up a commodities business in downtown Manhattan. He tried with little success to broker deals with various Caribbean and Middle Eastern countries for oil, gold, and cigarettes. "We were on a shoestring all the way," Kattke explains.

As it turned out, the business was more useful for contacts than for profits. Through a young Lebanese commodities broker in Queens, Kattke met yet another colorful character: a dark, bearded man from the Middle East who called himself Prince Ibrahim Al-Masoudi.

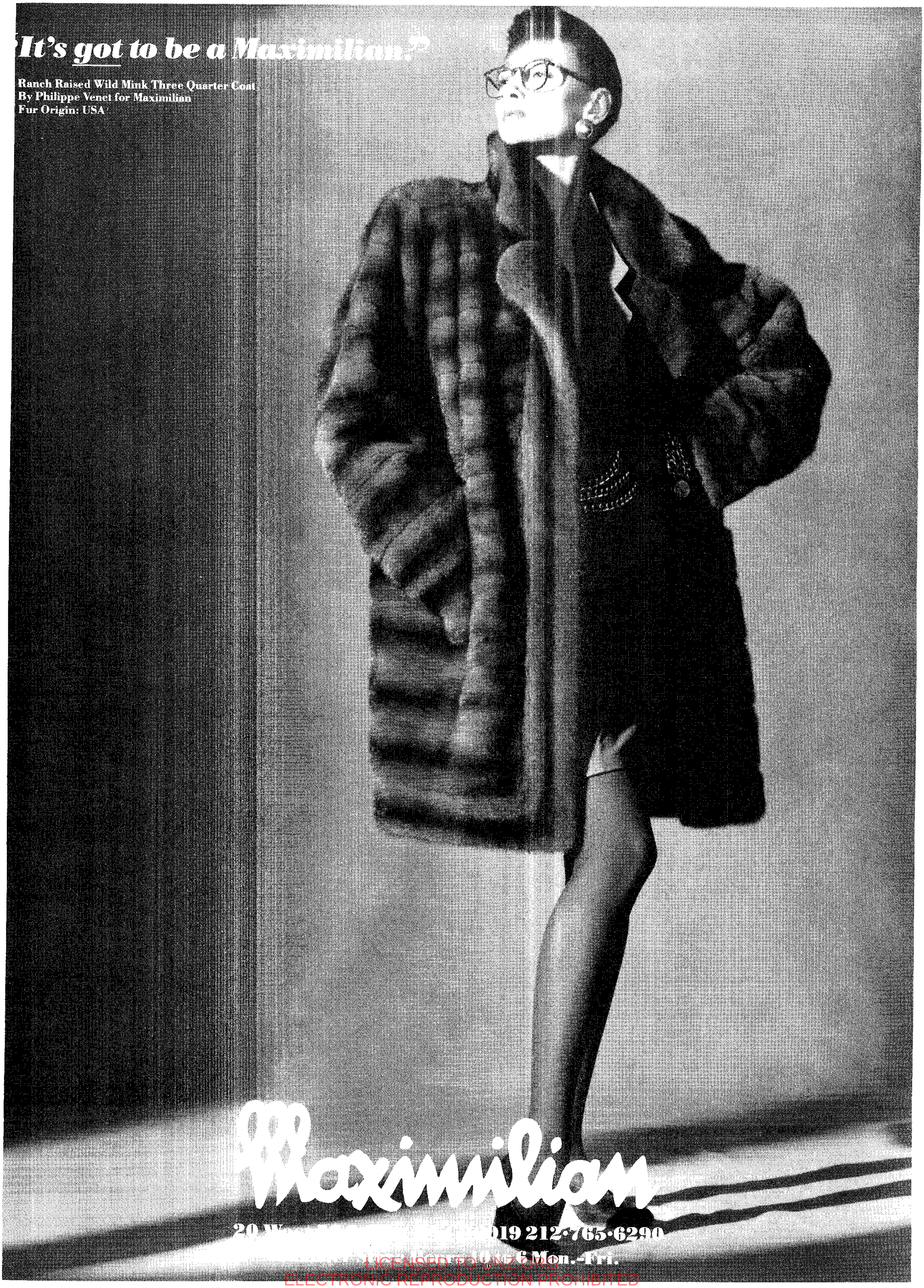
Kattke had made mistakes in earlier operations, but none matched his decision to take the "prince" to Washington. Through that introduction, the prince made his way into White House circles, becoming a subject of interest even to the president. By the time his scam had been exposed, a *contra* fund-raising scheme had gone awry, a hostage rescue attempt had been aborted, hundreds of thousands of dollars had been lost, and FBI agents had begun questioning North.

Federal officials say the prince is an Iranian con man named Mousalreza Ebrahim Zadeh. But he convinced Kattke and administration officials that he was the brother of Saudi Arabia's Prince Abdullah of Jeddah. He kept up his guise with expensive tastes in homes and restaurants, well-placed contacts in the Middle East, and a habit of getting terrible "headaches" when his authenticity was challenged. "He said he was going to die soon," says one business associate who lost $100,000 to him. "What did I know?"

Kattke first met the prince at his Lebanese friend's house in Queens. He recalls the con man was wearing a business suit, a gold Rolex watch, and a huge "royal ring" ornamented with diamonds to represent his ancestral relation to the prophet Muhammad.

Kattke's skepticism disappeared after he checked with U.S. agents familiar with the Middle East and then spoke to Prince Abdullah himself. "He told me the so-called prince was his brother," Kattke says. "So you'd think it was true, right?"

When the prince asked for Kattke's help in resolving a visa problem, Kattke called Howard Teicher, the NSC official in charge of the Middle East, then put the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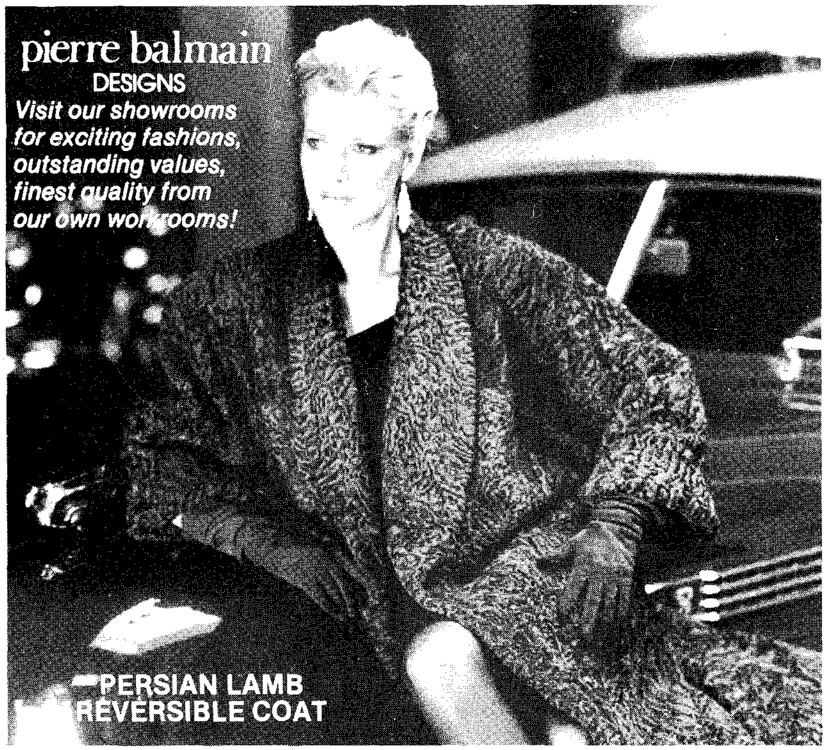
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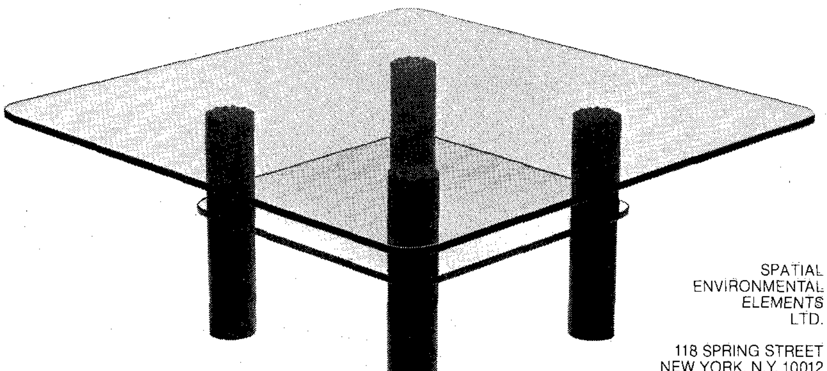

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prince on the phone. During the conversation, the con man told Teicher of an impending coup in the Sudan—which actually occurred a few weeks later. "I don't know how he knew about that," Kattke says. "But he was more than just an ordinary con man."

Kattke and the prince then settled down to trying to make some commodities deals, including an attempt to buy 40 metric tons of gold for Saudi Arabia. But business moved slowly. The prince wined and dined Kattke and his friends at Windows on the World and entertained them at his palatial home in Fresno, California. On occasion, he donned his Arabian robes and swept into the Saudi mission in New York, where he'd receive a hero's welcome. No one knows where the prince got the money, but it appears that he always had enough hustles going to stay solvent. "He was a top-shelf kind of guy," says Kattke.

The act was so good that for the first few months of 1985, Kattke and his friends didn't really mind that the prince ran up their telephone and telex bills without paying them back. By the spring, the prince began to spout rhetoric—in broken English—about alleviating the injustices in the world. With Kattke's encouragement, he agreed to donate up to $14 million from his "personal oil allotment" to the *contra* cause.

Kattke called North with the good news, but North said he couldn't handle *contra* contributions personally. Instead, he sent Kattke and the prince to one of his leading fund-raisers, Richard Miller, president of International Business Communications, a public-relations firm. North was so intrigued by the prince's offer, however, that he later discussed it with President Reagan and National Security Adviser Robert McFarlane.

A few days after the North phone call, Kattke and the prince visited Miller's Washington office. Miller's secretary, a Lebanese woman, began to weep with joy because an "Arab was giving to the *contras*." Miller then gave a slide presentation showing the plight of the *contras*, and the prince agreed to help buy a "mobile hospital" plane with new dental facilities.

But the plane was never bought. Instead, the prince got involved in an effort to buy part of the William Penn Bank in Philadelphia. He told the bank's chairman, Andrew Farnese, that he wanted to make large deposits there, and Farnese was so pleased that he invited the prince to a Friendly Sons of Italy dinner in Philadelphia. Kattke drove a rented Cadillac to the event, with the prince in the back.

Over the next few months, though, the prince began excluding Kattke from his

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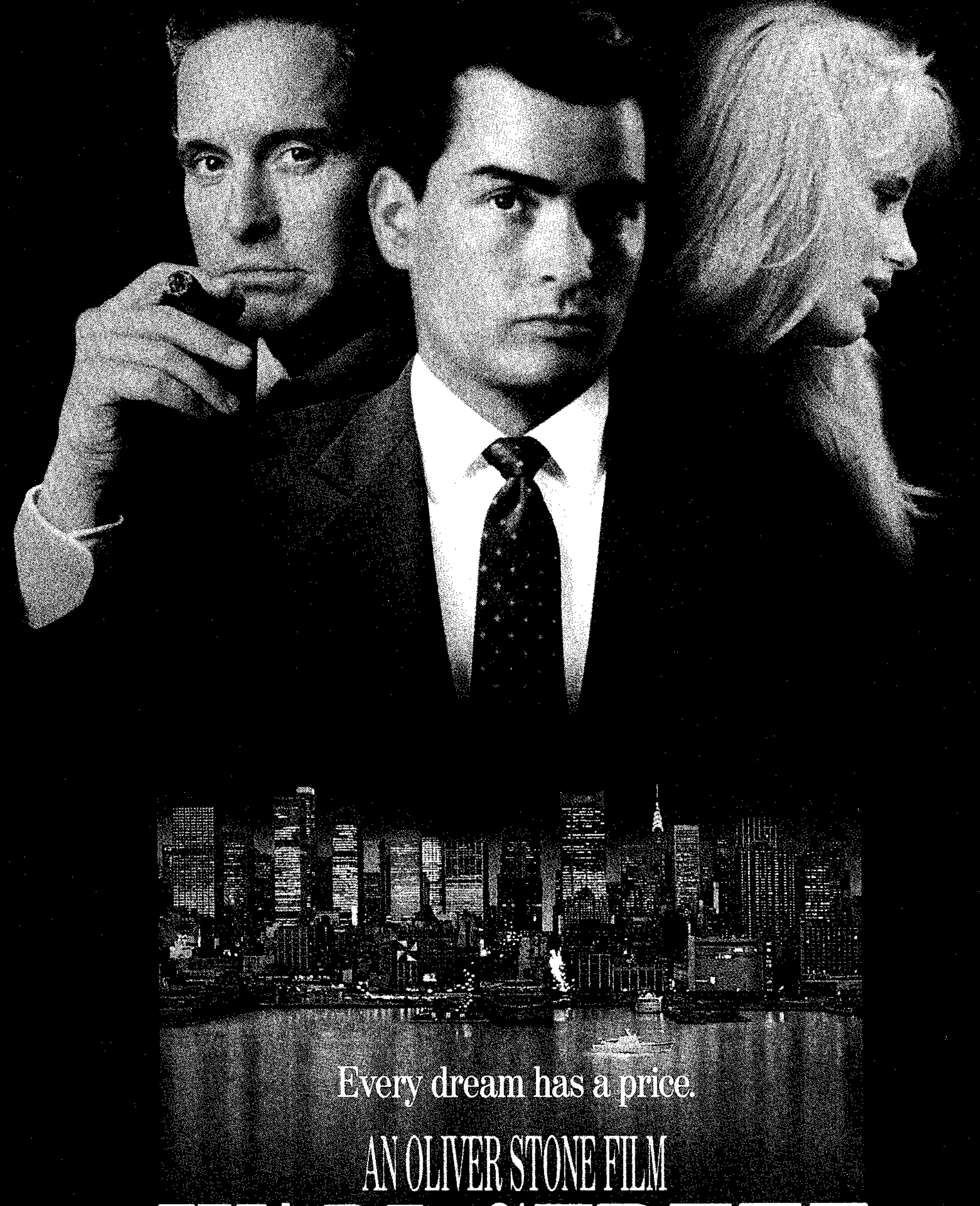

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plans. He concentrated on putting together an oil deal with Farnese and the Saudi Arabian gold deal with Miller. At one point, he also got involved in an attempt to ransom the American hostages in Lebanon. The prince claimed to have influence with the kidnappers, and Drug Enforcement Administration agents paid him at least $15,000 for his help. But the plan failed, and soon the prince's scam unraveled.

In the spring of 1985, he persuaded Farnese to cash a fraudulent check for $250,000. Miller—who spent $370,000 on various deals with the prince and was reimbursed with private *contra* funds—tried to pay back some of the money to Farnese's bank, but the FBI started to look into the spreading scandal. By July, the trail had led to Oliver North. The colonel explained to agents that he met the prince through Kattke, whom he described as a "right-wing ideologue" operating "like a rogue CIA agent" with no identifiable ties to the U.S. government. But North asked the agents to delay their investigation because of the prince's "possible but remote large donation to the Nicaraguan freedom fighters," an FBI memo says.

It has taken nearly two years for the legal battles surrounding the prince to wind down. Earlier this year, he pleaded guilty to defrauding Farnese's bank and another in California, and he is now serving a five-year sentence at a federal prison in Texas. Miller pleaded guilty last spring to conspiring to defraud the government (in a case not involving the prince) by soliciting *contra* contributions under the cover of a tax-exempt charitable foundation. Even former FBI head William Webster was hurt. His appointment as CIA director was held up because FBI memos indicated he might have known of North's link to illegal *contra* fund-raisers. Webster claimed he'd never seen the memos because of "an unusual technological failure."

On the other hand, Kattke, whose connection to the prince is described in the recent Iran-*contra* report, suffered few lasting effects. "Greed ruins everything," he says of the affair.

DESPITE THE PRINCE FIASCO, Kattke and his friends continued to expand their range of interests. By January of last year, they were watching the political upheaval in Haiti and passing intelligence from their sources there back to Burghardt, North, and the State Department. At 10:30 one night, they got a call from one of their Haitian contacts, a switchboard operator in Port-au-Prince, who said Baby Doc Duvalier had

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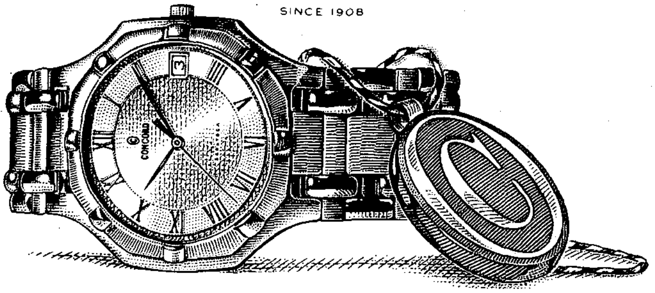

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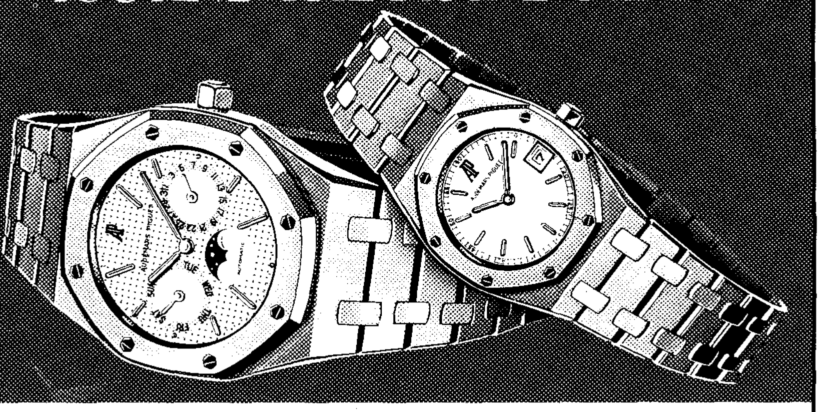

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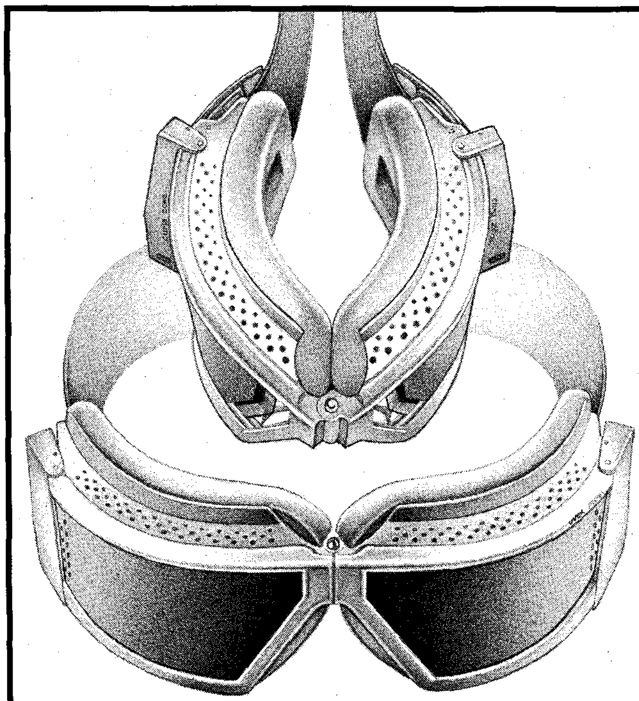

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left the country. They relayed the information to Washington, and at 12:30, Burghardt called back to congratulate them for being "the first in" with the news.

But two hours later, Roy Harris got a call from a waiter he knew inside Duvalier's palace. Baby Doc was in the basement playing Ping-Pong, the waiter said. "This is 3:30 in the morning, the guy's up playing table tennis," Kattke says. "So we're all depressed now, we're down." Kattke wanted to call Burghardt back, but Harris and Imburgio argued that "if we know, the White House knows," Kattke recalls. "I mean, you would think that, wouldn't you?"

The next day, the White House announced that Duvalier had left. The embarrassing announcement was quickly retracted, but Burghardt wasn't angry with the Long Island men. "They weren't off by that much," he says. After the false alarm, the Haitians rioted, and Duvalier was gone within a week.

Two months later, Kattke and his friends took North's advice and began to set up a nonprofit "educational" organization, the National Freedom Institute, to "create and preserve awareness and regard for national freedom." For $150 a month, Kattke, Imburgio, and Harris rented office space above Regan's Bar in a run-down section of downtown Freeport. George Hebert did not join the group. "The only thing we have in common with George is that we're on the same planet—sometimes," says Imburgio.

In early 1986, Kattke tried to raise money for Joaquin Balaguer, the right-wing candidate for president of the Dominican Republic. Kattke didn't have any success, but Balaguer won the election and invited Kattke and his friends to the inaugural dinner. Because Nicaraguan president Daniel Ortega had also been invited, Secretary of State George Shultz and the rest of his delegation refused to attend. Kattke and his group took the empty table. They were greeted as representatives of the American government, and they got to meet *contra* leader Adolfo Calero and Salvadoran president José Napoléon Duarte. When Ortega drew near during the ceremonies, Kattke asked loudly, "Who invited that drug dealer?"

"I kept saying to Kevin, 'Be quiet,'" says Dr. Rafael Gonzales Pantaleon, a Balaguer administration official. "It was a little embarrassing."

Eventually, though, Ortega came over to talk to Kattke's crew, and he even posed for a picture with Hebert. Kattke tried to persuade Ortega to meet with Calero and hold democratic elections. Ortega invited the group to Nicaragua to see for themselves that it's "a democra-

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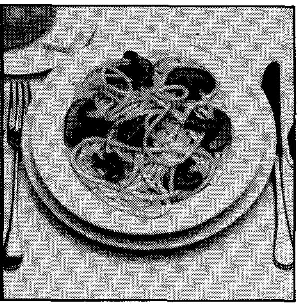

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cy," but they did not go. "He's still a Communist," Hebert says.

KATTKE WAS DEALING WITH increasingly risky propositions, and his adventuring threatened to end unhappily when he found himself enmeshed in an Israeli plot to ship TOW missiles from the United States to Iran. Kattke says he thought he was helping the FBI set up a sting operation. For nearly a year, he played middleman between the Israeli buyers and the arms dealers, collecting documents and recording conversations. But last November, Kattke began to suspect he'd stumbled onto an actual deal approved by his old friend Oliver North.

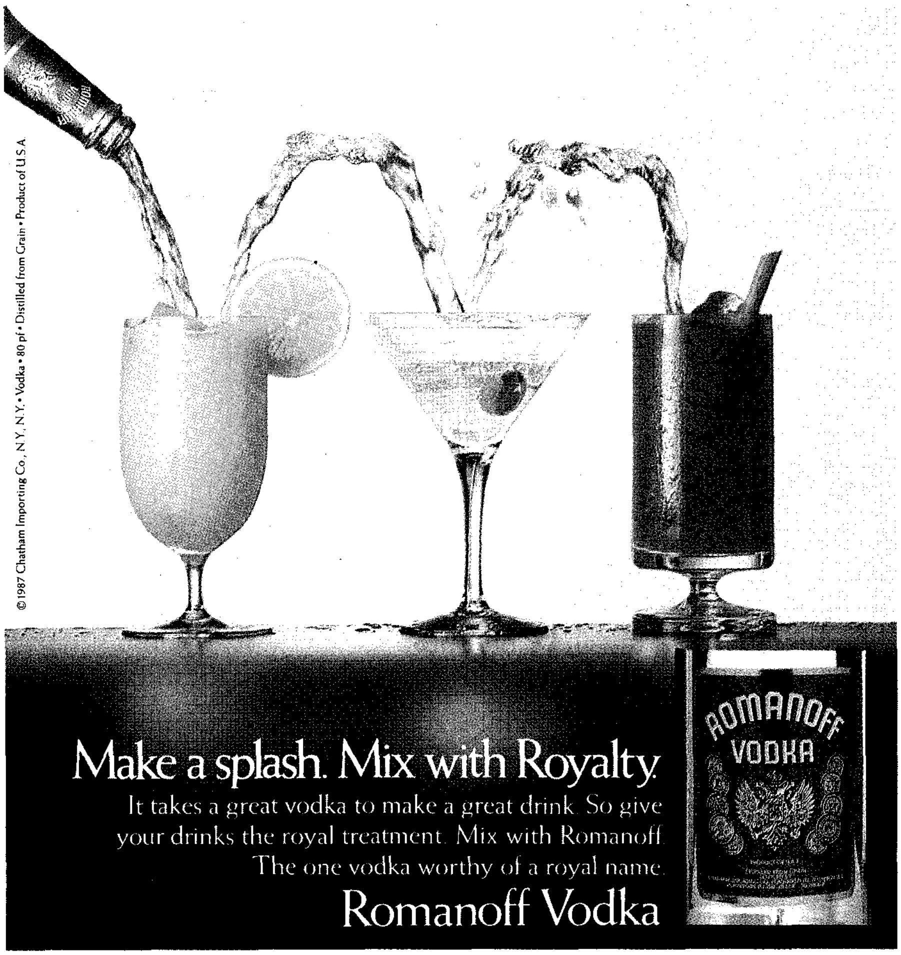
The trouble began early last year when Kattke got a call from the Lebanese broker who'd introduced him to the prince. This time, the broker had a shopping list of weapons, including 10,000 TOW missiles and sixteen combat helicopters. The Lebanese man claimed he didn't know who wanted the equipment; he only knew his clients were a midwestern lawyer, a retired NATO colonel, and two Israelis. Kattke was interested, and he called Solomon Schwartz, a man he knew from the commodities business. (Schwartz is now awaiting trial in Brooklyn on unrelated arms-dealing charges.) "That list has been shopped all over Europe," Schwartz said. "That's the Iranian shopping list."

Kattke was furious, but he had a plan. "I hate Khomeini," he says. "I figured we could set a trap against whoever was trying to sell them arms."

That night, Kattke got in touch with the midwestern lawyer and the retired colonel. "I said, 'Where is this going—Iran?' " Kattke recalls. "And they all laughed and said of course it is."

The next morning, Kattke says, he phoned North, who said it was a matter for the FBI. "He said, 'But keep me informed of what happens,' " Kattke recalls. A few days later, Kattke says, the FBI sent Special Agent Michael Armes to his house in Freeport to set up a sting operation. Over the next few weeks, Kattke pushed the deal forward, discovering that an Israeli colonel and two generals in Tel Aviv were involved. The shoppers promised to supply "end-user certificates"—the required promises that the weapons are going to a country allowed under American law—and Kattke agreed to list Grand Am Motors, his small used-car firm, as the purported source of the arms.

By the spring of 1986, Kattke says, he was ready to bow out and leave the sting to the FBI. "This was a very time-consuming thing, you know," he says. He set up meetings between Michael Armes and



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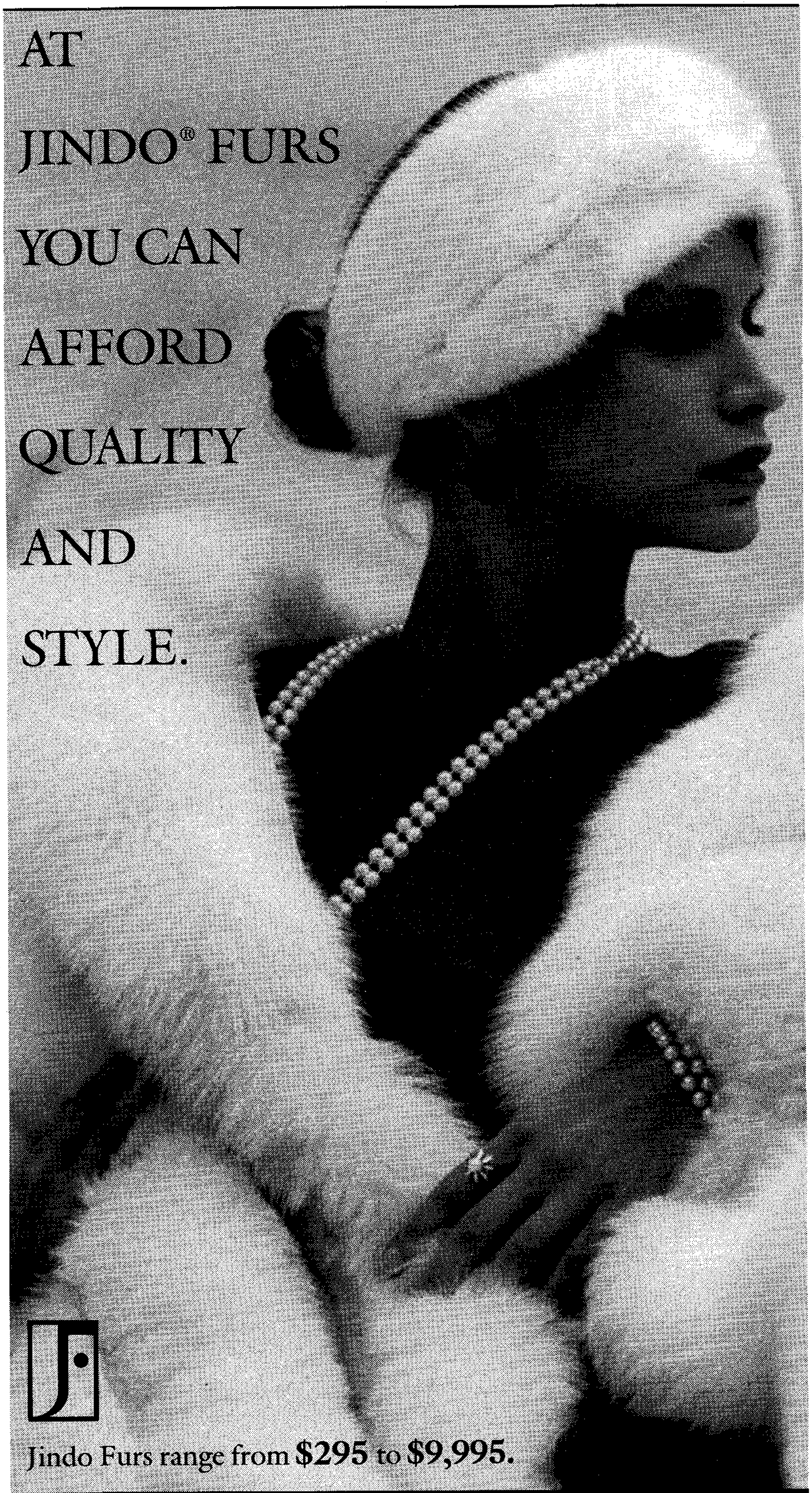

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another agent, who were posing as businessmen, and the midwestern lawyer, who was fronting for the Israelis. The meeting went badly, however. The agents didn't know the business jargon, and the lawyer grew wary. "He says, 'I think those guys might be FBI or something,' " Kattke recalls. "And I said, 'That's funny, they said the same thing about you.' "

Kattke claims the agents' bungling forced him to stay with the operation. "They're not very good con men, the FBI," he says.

That fall, Solomon Schwartz made a trip to Israel and Kattke asked him to check out the buyers in the deal. A short time later, Schwartz called from Israel and told Kattke to get him through Customs at Kennedy airport without an inspection. On an early-October day, Kattke showed up at the airport with a friend from the Justice Department. Schwartz told them a brigadier general in Tel Aviv had given him a pile of papers about the operation, including Kattke's notes to the FBI. Schwartz even knew the name Michael Armes. But Schwartz's most shocking news was that the White House was already selling TOWS to Iran via Israel, with the president's knowledge.

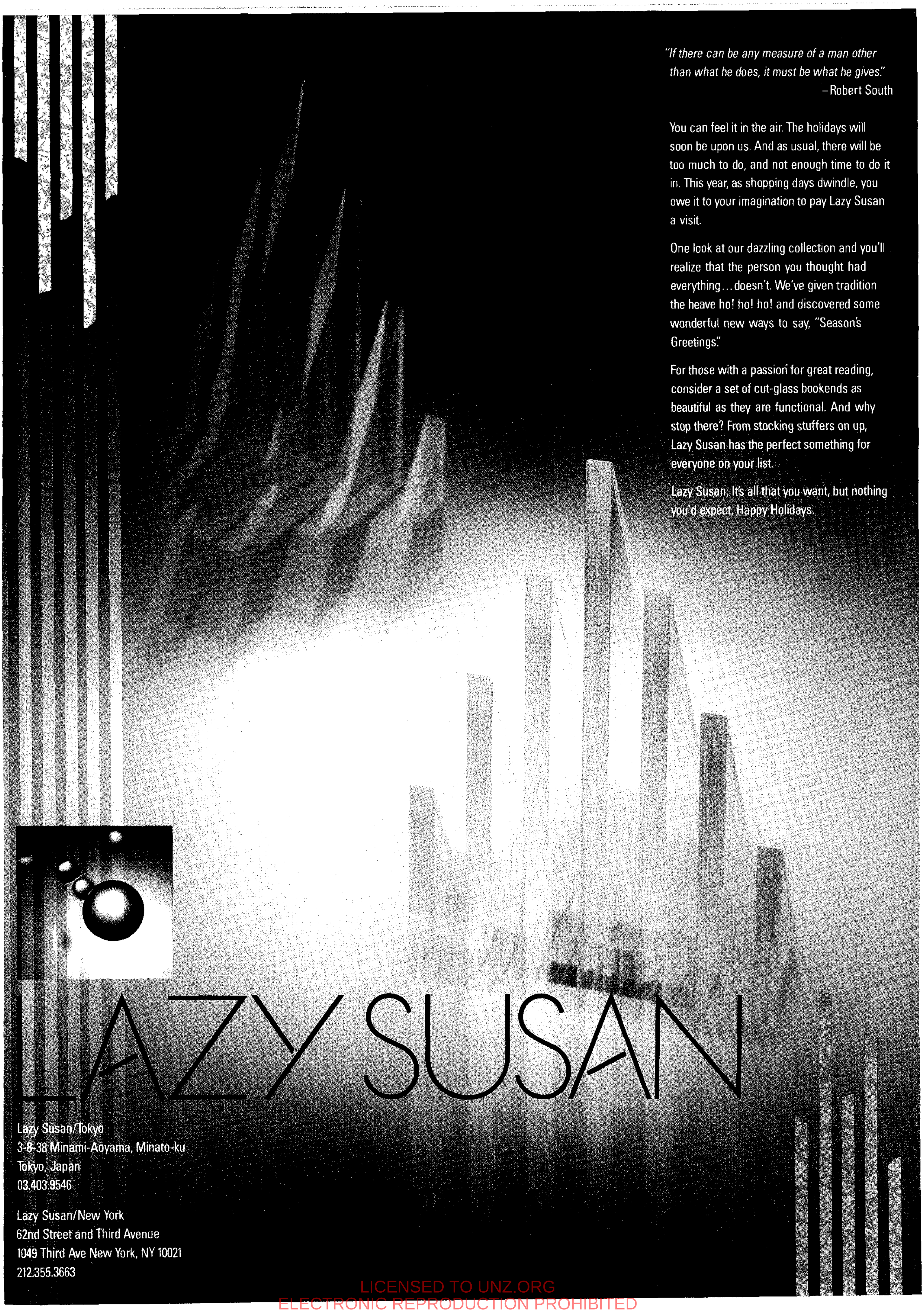
"I don't think this was ever a sting operation," Schwartz says today. "I think they just had FBI agents assigned to make sure the deal didn't screw up."

Kattke rushed to the FBI office at 26 Federal Plaza to tell the agents that his papers had somehow fallen into Israeli hands. When the agents insisted they had not compromised him, Kattke asked to call North. "They refused to let me call North from their office because they told me they had to get permission from their supervisor before they talked to anybody," Kattke says. "I didn't know what to think."

Kattke quickly drove home and called North. The colonel said he didn't want to discuss the matter on the phone, and he asked Kattke to bring copies of the papers to Washington. Kattke immediately drove down with the documents, and a few days later, he made a follow-up call to North. He told the colonel that he'd just been offered 2,000 TOWS for $7,200 each by a dealer in Spain, and he wanted to know what to do.

North's response stunned him. "He says, 'Do whatever you like—you're on your own. There's too many Iran arms deals out there for me,' " Kattke says. "He just seemed upset in general—not real upset with me."

A month later, the world learned that the White House was selling arms to Iran. A few weeks after that, Attorney General Edwin Meese announced that some revenues from the deals had been diverted to the *contras*. Suddenly, Oliver



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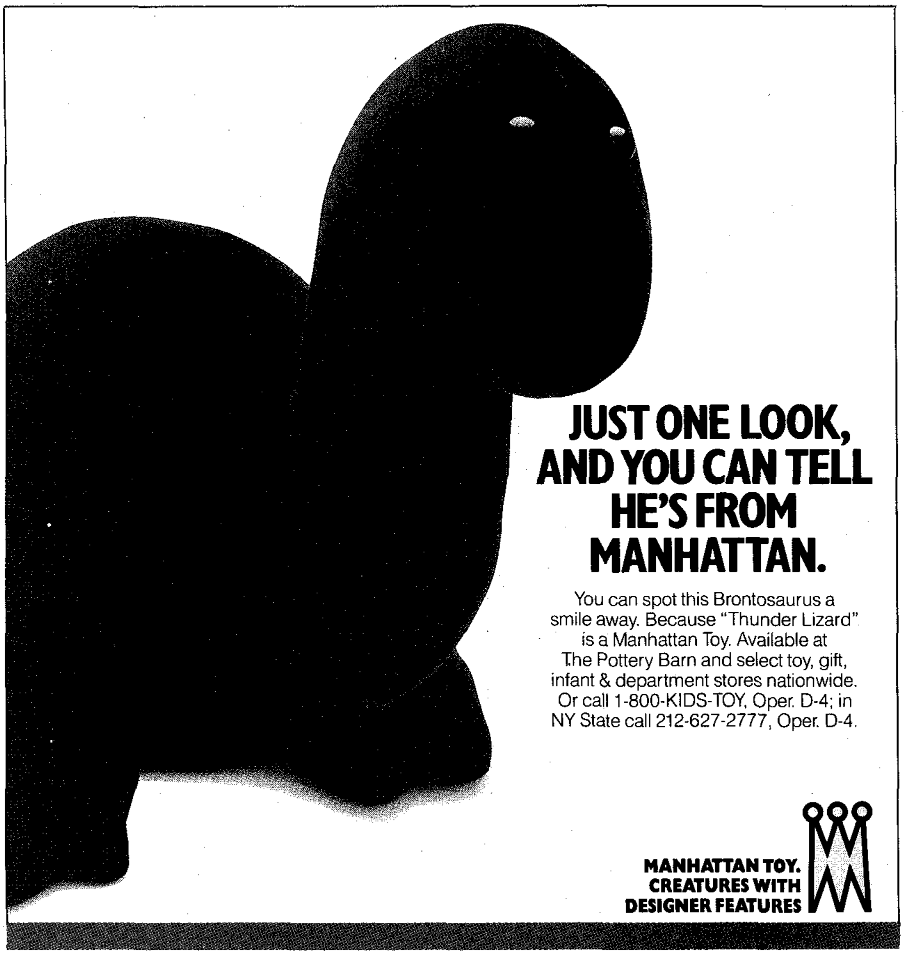

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North was famous. "I was shocked," Kattke says.

Despite the scandal, Kattke's Iran deal moved forward, even as the congressional Iran-*contra* hearings were getting under way last spring. The shoppers kept calling Kattke, and they came up with end-user certificates for Pakistan. Kattke says he continued to report to the FBI but sensed the bureau was losing interest. He claims that agents didn't even take notes when he told them about the TOWs from Spain. In May, Armes told Kattke to get out of the deal. "They told me to stop making tapes of my conversations with these guys," Kattke says. "They said they had too many to transcribe already." He adds that he doesn't know if the deal ever went through. "For all you know, they may be doing it today through another channel or source," he says.

Recently, Senate investigators questioned Kattke about his role in the operation, but he has not been charged with any wrongdoing. If the arms deal turns out to be real, though, he could be open to criminal prosecution. "In my mind, I've done nothing wrong," he says. "They can't do anything to me. I never made a step without telling the United States government."

An FBI spokesman refused to comment on the case. But now House investigators are probing North's possible connections with Michael Armes and other federal agents, and Lawrence Walsh, the independent counsel investigating the Iran-*contra* affair, is looking into the TOW-missile deal.

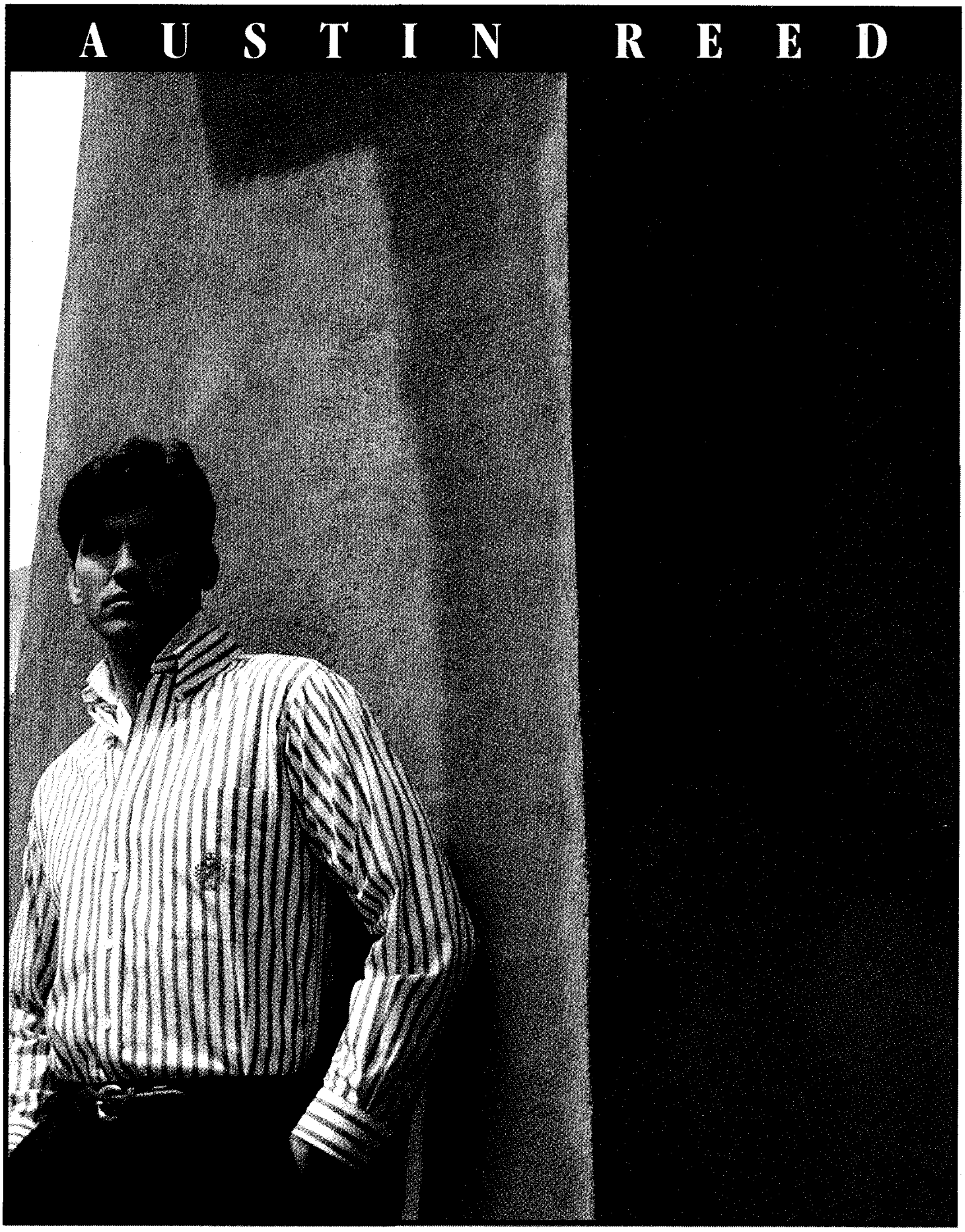
ON A COLD SUNDAY AFTERnoon this fall, Kevin Kattke strode through the sportswear department at the Bay Shore Macy's. He was wearing a pair of baggy jeans, an old flannel shirt, and size 15 sneakers. Store clerks and engineers smiled and said hello as he passed.

He caught an elevator up to his small, windowless office and surveyed the temperature and oil gauges on the walls. To one side, the lights were off on the large console board, indicating that the elevators and escalators were running smoothly. A map of Iran and the Persian Gulf was pinned to the nearby bulletin board. "If I made any money off these deals, you think I'd still be working here?" he asked.

"A lot of people at the store think Kevin is CIA," says a co-worker. "We just can't figure out what he's doing here."

"I don't work for the CIA," says Kattke. "I work for Macy's."

Even so, he has spent much of the last few months in Washington. In May, he was interviewed by investigators for the Iran-*contra* and Senate Foreign Relations committees. They wanted to know about his connections with Grenada, the



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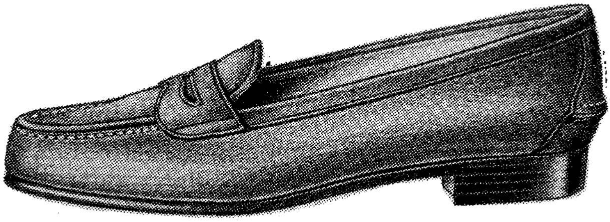

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prince, the TOWs, and North—to whom he hasn't spoken directly in months. "I called Fawn [Hall] with a job offer for him," he says. "She took the name and number, but I never heard back."

The last time he saw North was on television as he testified before the Iran-*contra* committee. Kattke has mixed feelings about him now. "Of all the people in government I ever dealt with, North was at least the one who could make a decision," he says. "He wasn't a bureaucrat, he was a doer." But Kattke was upset and disillusioned by the allegations that North used money from the Iran arms sale to buy snow tires and that a $200,000 life-insurance fund was set up for North's family. "I thought he was lily-white," Kattke says.

The scandals and investigations have done little to discourage Kattke and his friends, however. They're now trying to finance their National Freedom Institute by selling used cars and kitchen equipment. And they've started a new project: finding moderate elements in Iran to oppose the Ayatollah Khomeini.

Recently, they brought representatives of various Iranian tribes to Washington for meetings with officials and diplomats. "The fact is, most of the Iranian people don't like Khomeini," Kattke claims. "They want democracy."

Overall, Kattke and his friends have strengthened their ties in Washington. "Kevin plants seeds in people's minds," says Bill Cowan, the former Rudman aide. "It's his right to come up here and be involved."

Some of Kattke's Washington friends don't want him to tell his story, though. "Everybody tells me to keep my mouth shut," he says. But "the only ones who don't know what we've done are the American people. We think Americans should know about us so a whole lot of people get involved in doing the same thing."

That is precisely what frightens Kattke's critics. Officials point out the dangers of untrained, amateur operators like Kattke influencing foreign affairs without any direct accountability to the American electorate. If more people followed his example, they say, policy could disintegrate into anarchy and possibly war. "The implications are very disturbing," says the Senate aide.

Kattke dismisses these reservations as Washington elitism. "They say that we're uncontrollable," he says with a boyish smile. "And you know the government doesn't like people that think. You know that, right? You are not supposed to think; you're not supposed to alter; you have to follow that plan, no matter whether it's good, bad, or indifferent, that's the way it's supposed to be. It's democratic red tape. We don't follow that. We don't take orders now." ■

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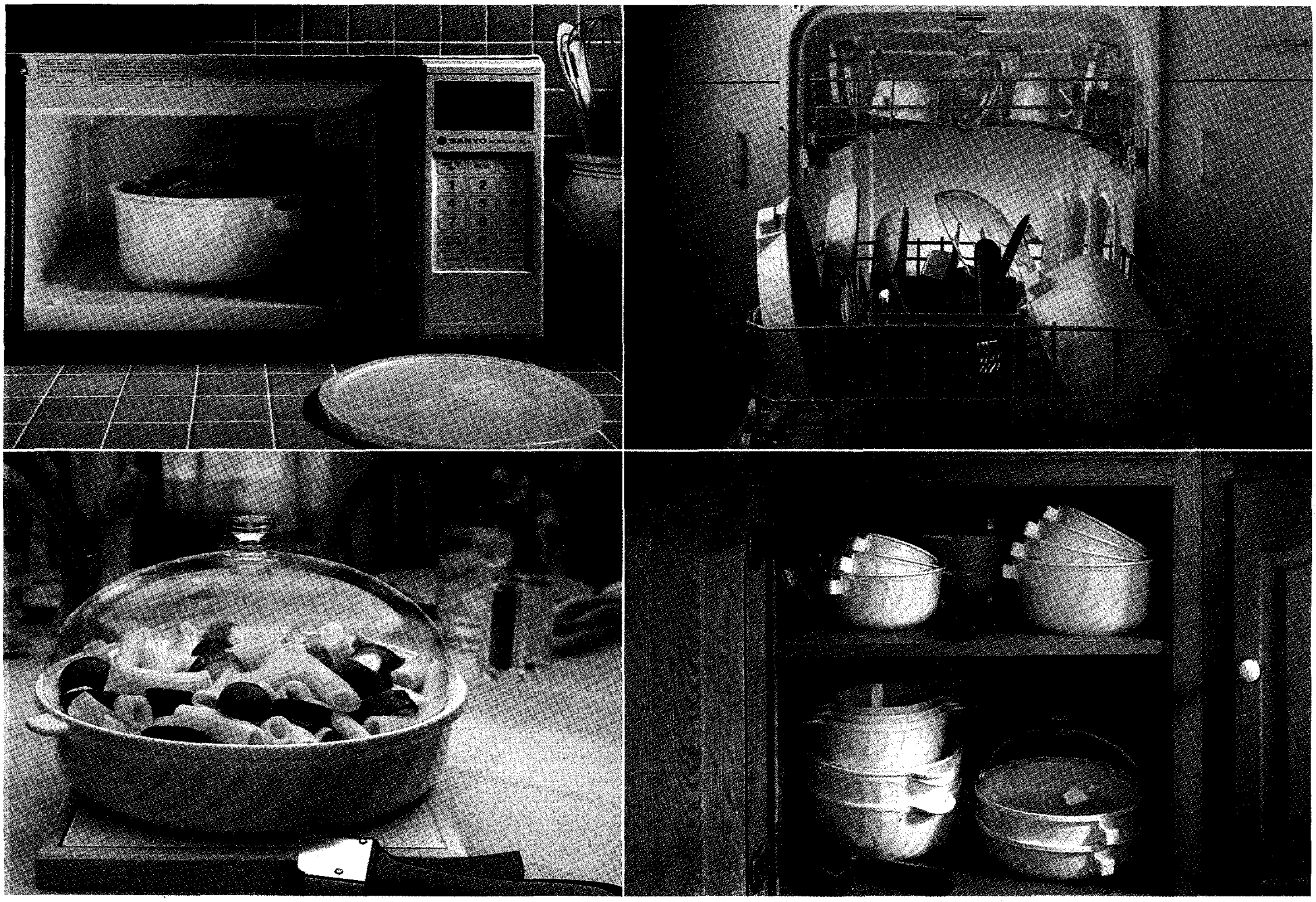

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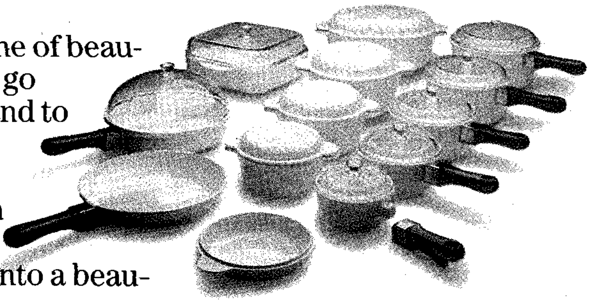

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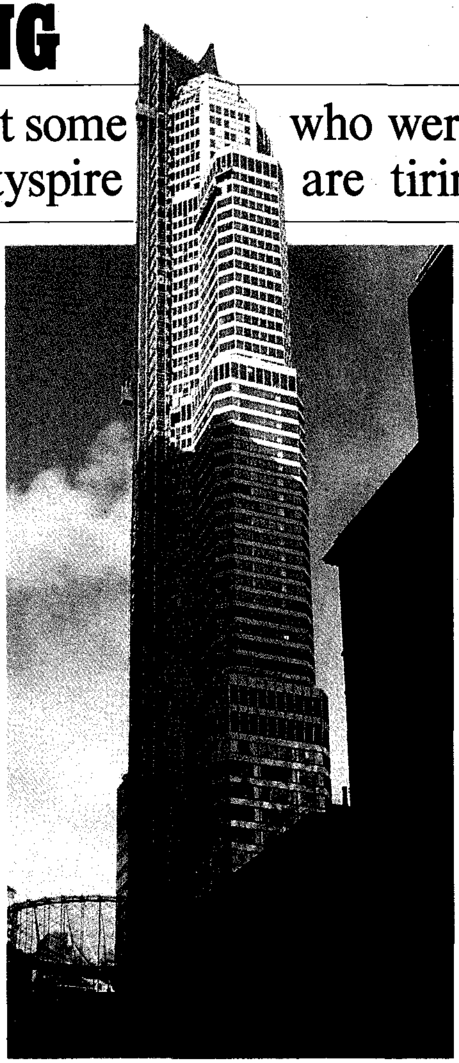
BLACK MONDAY'S SILVER LINING

"...There is a sense that some of buildings like Cityspire who were dazzled by the hype are tiring of the con..."



CROWNING EXCESS: *Helmut Jahn's Cityspire.*

THE TREMORS THE WALL STREET CRASH sent through New York City didn't miss high steel. Buildings already under way may not be affected, but a number of major projects that are in the planning stages may, as a result of the financial squeeze, get no further. Suddenly, the feasibility studies that precede the planning are themselves much less feasible. Says one developer with several buildings under construction, "We haven't seen any slowdown yet, but we're taking a second look at the things we might do next." Adds an architect whose firm has done millions of square feet in the past few years, "The phone is very quiet."

But there just may be a happy side to the sagging state of building affairs. The real-estate fever of recent years has had a devastating effect on the habitability of this city, particularly in midtown. And that fever has been based on the same overreaching that has been selling so many suspenders to investment bankers. Some bankers are going back to belts, and there are signs that the city's planning process may be forced to do the same. Whatever the economic fear may do to the BMW trade, it could do a lot to protect New York's physical future.

One need look no farther than the West Fifties for the crowning symbol of the excesses to which we have been routinely prey. Next to the City Center, on a site that stretches between 55th and 56th Streets, is a nearly finished building called Cityspire. Designed by Helmut Jahn, it rises 72 stories, making it the tallest residential structure in New York. The architect describes his octagonal tower with its three setbacks as "a return to the romantic image of the skyscraper," and the promotion is sprinkled with appropriately seductive Latinate lingo. (The exterior cladding includes "Capao Benito" granite, and the lobby is done in "Rose Aurora" and "Narango Vedrago" marble.) Mahogany-trimmed elevator cabs will shortly be whisking the residents to apartments that are "serenely above it all."

For all the verbal foreplay, this tower merely consolidates Jahn's reputation for doing buildings in New York with the highest possible shine and the least aesthetic merit, on the grandest possible scale. A mass that might have been svelte is simply skinny. Whatever their real costs, the materials look cheap, and the details, particularly the crenellations at the first setback, are more suited to a mock-up than to a monument.

Worse than the tinny striving of the architecture, however, is the process that was manipulated to permit it. Indeed, Cityspire represents the fullest flowering of the zoning-for-sale formulas on which the city has come to rely. The basic regulations would have permitted a building of 400 feet, or roughly 34 stories, on the Cityspire site. "It didn't take a degree in business from Harvard to know that you could go much higher than that by taking advantage of the city's bonus plan," the developer, Bruce Eichner, told a reporter during the planning stages. Accordingly, he bought the air rights over the City Center, giving him 26 extra floors, and secured a further bonus of 12 stories for promising to renovate the theater. As a result, Eichner was able to more than double the height of his building.

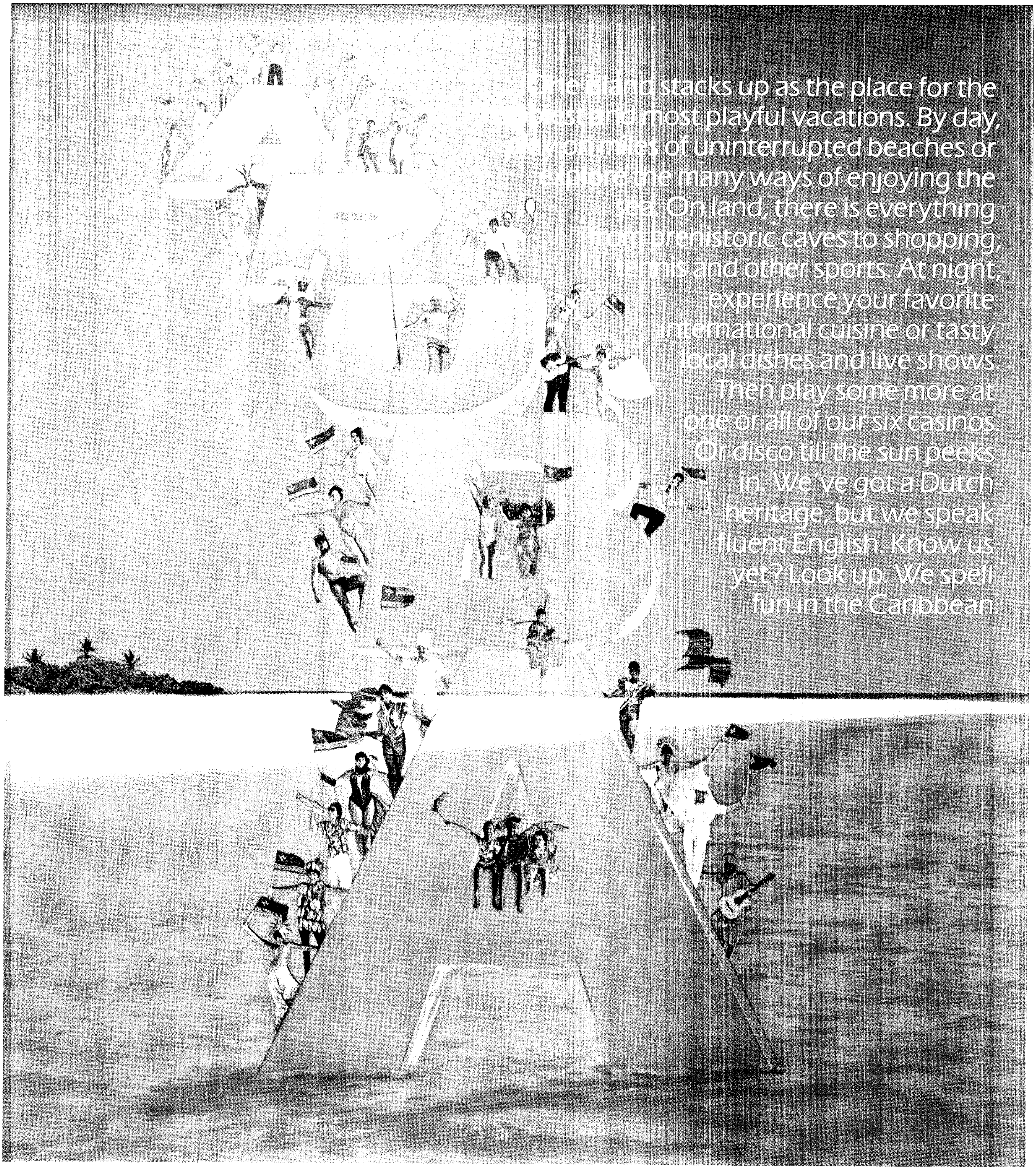
Because the City Center is a landmark, the proposal had to win approval from the Landmarks Preservation Commission. With straight faces, the building's backers argued that the mini-dome they proposed for the top was an echo of the City Center's Moorish roof and thus made the entire design "contextual." This used to be a term of architectural praise, but it has now been reduced to one of mockery.

On the other hand, officialdom hardly distinguished itself in the review process. An observer of the Landmarks Preservation Commission's review of Cityspire recalls that a commissioner, expressing displeasure at the color of Jahn's mullions, held up a Tiffany shopping bag as an example of a more harmonious hue. Eager to satisfy such penetrating criticism, the architect's representative cheerfully agreed to give blue a try. What chance did design have in such an exchange?

The marketing people at Cityspire insist that their condominiums are selling well, but other sources suggest that the building is in trouble. Whatever its financial fate, it seems behind the times as housing. The apartments, which start at about $200 000, are small (few have more than one bedroom), and the neighborhood is not the kind where one gets close to one's dry cleaner. (The newspaper ads for the building assure prospective tenants that "you'll never need to shop for your own groceries.") This is hardly an attractive profile for someone who plans to be a resident of New York for any length of time, although it may make sense for people passing through. It was no surprise that the couple waiting for the sales agent during my visit were talking to each other in German. But how many more childless yuppies and high-rolling intercontinentals can we count on?

The promotional pitch is foreign in many ways. Its imagery, like that peddled by Metropolitan Tower, Harry Macklowe's prismatic black behemoth next door, is intended to impress the sort of speedy people who thrive on the appearance of quality rather than the real thing, or who are moving too fast to notice how thin the marble in the lobby really is. Nevertheless, the city's building rules

Photograph by Peter Mauss/Esto.



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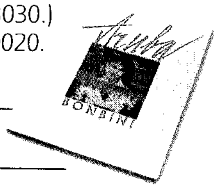


have been pushed and pulled to accommodate them.

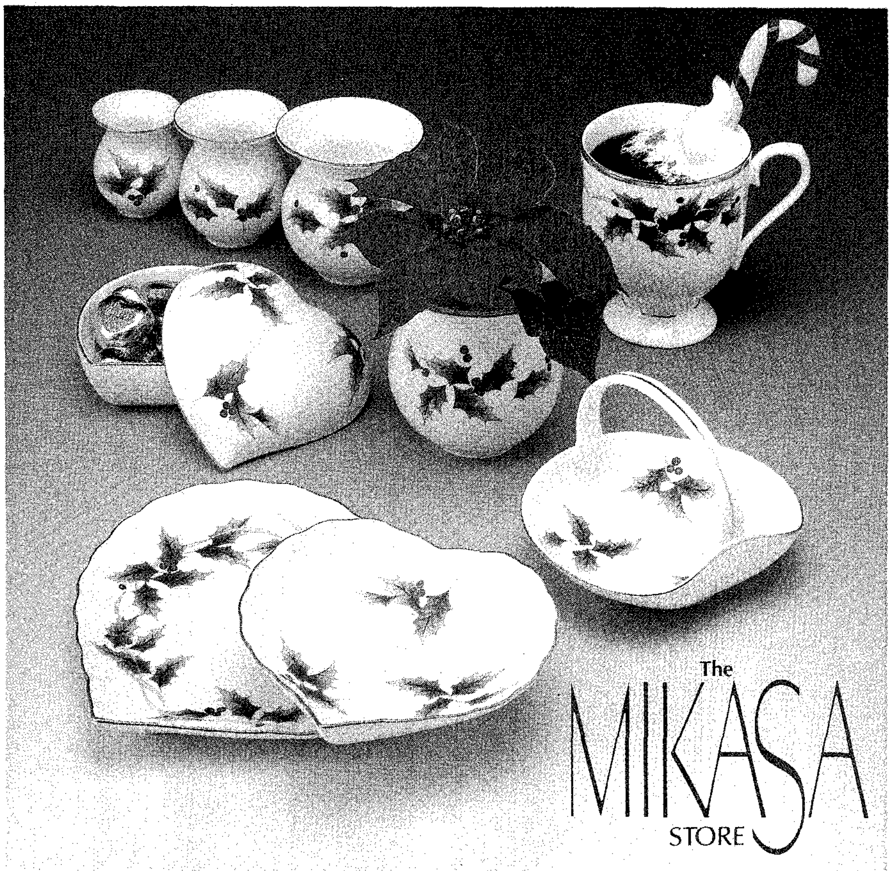
There is a sense now, though, that some of the people who were dazzled by the glittering hype of such buildings as Cityspire are tiring of the con. Even if the Wall Street collapse proves to be a "correction" after all, the air seems to be leaking from the party balloon. "In the long run, the crash is the best thing that could have happened," says architect James Stewart Polshek, who recently stepped down as dean of the Columbia Graduate School of Architecture, Planning, and Preservation (and two weeks ago had a 37-story tower he had designed to rise over the Metropolitan Club turned down by the Landmarks Preservation Commission). "Architects have been living so high off the hog for so long that they have stopped doing thoughtful buildings and are just pulling them out of the drawer as fast as they can. It got wildly out of hand."

There are signs of a changed consciousness about the city's physical fabric in other parts of town. The Times Square redevelopment project is now so thoroughly discredited that some of the most enthusiastic original backers of the enormous office towers designed by John Burgee and Philip Johnson have begun to trash them in public. Just to the east, the Bryant Park Restoration Corporation, which four years ago failed in its attempt to put a 1,000-seat restaurant up against the back of the Public Library, is now proposing two diminutive pavilions.

A little farther uptown, the Municipal Art Society, which paused for more than a decent interval before suing to block Mortimer Zuckerman's proposed colossus for the Coliseum site, is adding to the pressure brought on the project by the balking of Salomon Brothers, the primary tenant for the building. But perhaps the most telling blow to the go-go school of development is the decision by NBC to snub Donald Trump's Television City as a future home. The network listed among its reasons concern about the community opposition that has been building against the project. "Donald never had the stuff to do such a complex, multi-use project," says a fellow developer, who admits he is no fan. "But with a community that sophisticated, he was bound to have problems."

Left at the altar, Trump has been pondering plans to put an amusement park on the site, something like "Tivoli Gardens in Copenhagen," he says, adding that admission would be charged. So much for the developer's high-minded statements last year about increasing public access to the waterfront.

Not all the positive signs are negative. In late October, the Grand Central Partnership, a coalition of midtown businesses, announced a $25-million plan to



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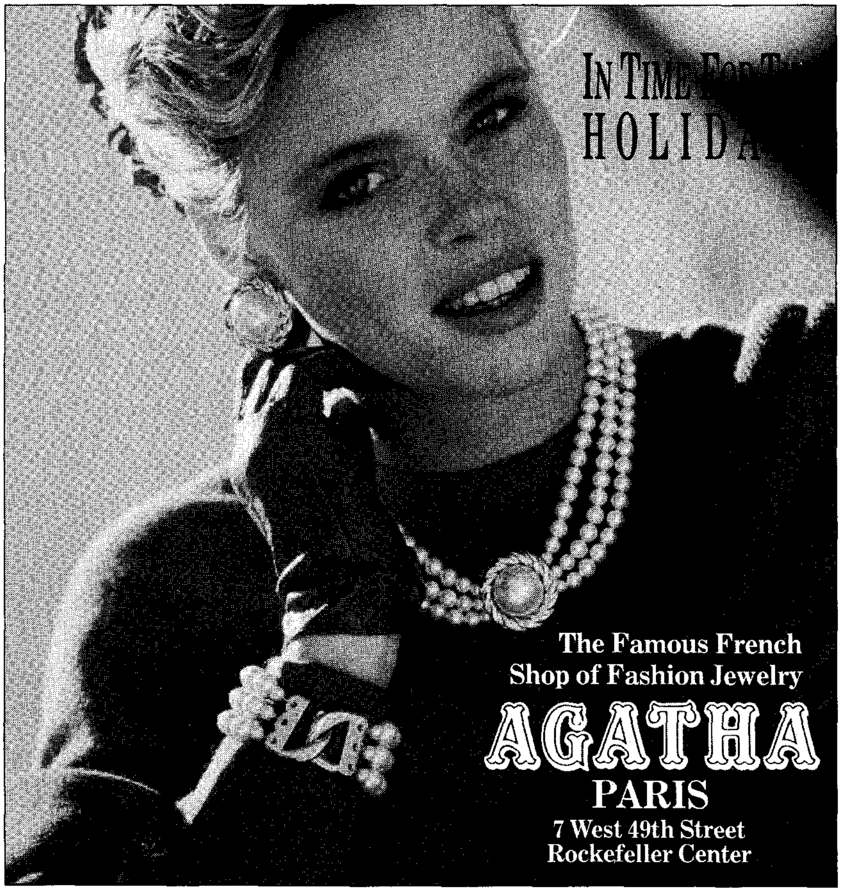

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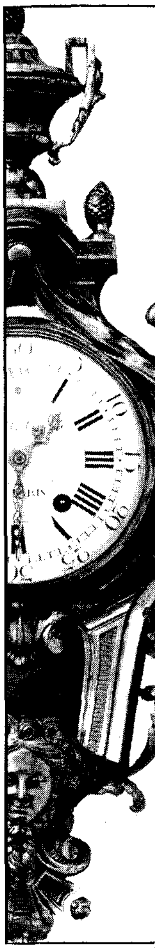
spruce up the Grand Central neighborhood. Drawn up by Benjamin Thompson & Associates (the primary architects of the South Street Seaport), the ambitious undertaking would be paid for by fees from local property owners and would include trees, widened sidewalks, cafés, and improved security and sanitation services for a 50-block area centered on the terminal. Far more than a prettification scheme, this is a thoroughly thought-out attempt to recapture some of New York's natural urban theater, and improve the business climate in the bargain.

Even more upbeat is the new activity in the theater district. This month, after years of debate, the Landmarks Preservation Commission designated fifteen Broadway theaters, eight of them in a single day. While the action does not guarantee the survival of this vital part of the city as an artistic enterprise, it does stabilize the physical core on which the artistry depends.

Meanwhile, the City Planning Commission, which has long been a pliant player of the zoning-bonus game, is showing some tentative signs of a stiffening spine. One shouldn't make too much of it, but the commission is taking seriously demands that the Cityspire people lop off the thirteen feet they snuck in above what their building permit allowed. More substantial is a flirtation with debulking the theater district. In 1982, the commission offered extra building space to get developers into west midtown. The incentives expire in May. But the commission this month proposed eliminating most of those incentives as well as reducing the amount of allowable floor space for buildings on Seventh Avenue, Broadway, and many of the side streets surrounding the theater district. "We're dealing with a special piece of the city," explains Geoffrey Baker, deputy chief urban designer at the commission, "and we have a responsibility to maintain its special character."

Such straight talk is a welcome change from the prevarications that were standard in the days before Sylvia Deutsch became the commissioner. "They're finally getting the message," says an architect who has done extensive work for the city, as well as for private developers. "They're heading in the direction of down-zoning."

That could be wishful thinking. But there is now reason to hope that the era of develop-or-be-damned is on the wane. Black Monday may have contributed to the change, and there is no joy to be taken in the pain it inflicted on many. But something had to happen. It was just too bad to be true. If those thirteen feet extra of Cityspire have to come off, they would make a dandy gravestone for a grabby era. ■



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Art/Kay Larson

WORDS' WORTH

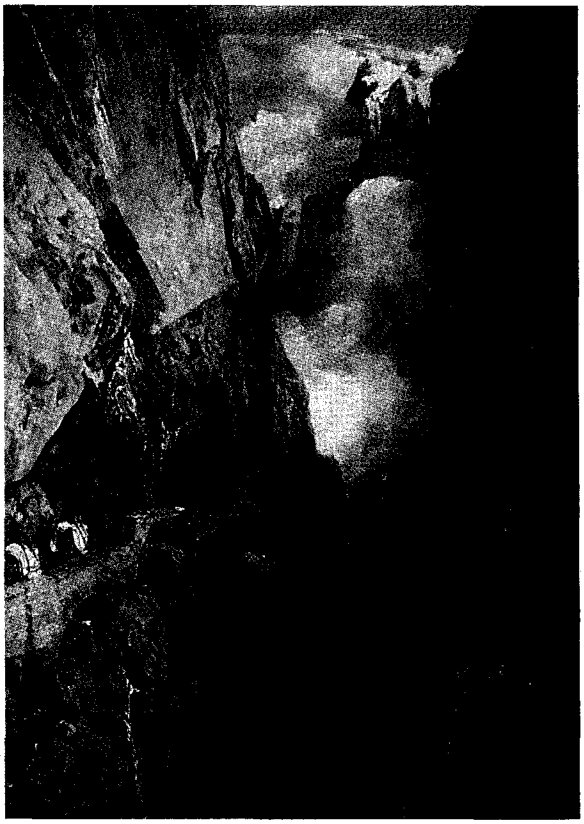
"...In 'William Wordsworth and the Age of English Romanticism,' artists make visible the intellectual substance of their age..."

THOUGH THERE ARE MANY CLAIMANTS for the honor, you could say the modern mind made its first appearance in the late eighteenth century, announced by the revolutions that overthrew the rule of kings, and by the rise of Romanticism—the rights of the individual triumphing over social bonds.

If we need a figure to represent these changes, he is conveniently at hand, eyeing the landscape of his time with wild surmise. **"William Wordsworth and the Age of English Romanticism,"** at the New York Public Library, tracks a spirit and mood. It's one of the rare exhibitions to successfully cross-link ideas and disciplines—politics, poetry, painting, nature worship, and even landscape gardening. It can do so because of the volcanic force of a collective mind. Usually, when art is forced to illustrate literature (or the other way around), some integrity is compromised. But in this case, because of deep affinities, both are well served by being joined.

In 1770, the year Wordsworth was born, as the catalogue points out, "Mozart was 14, Dr. Johnson was in his heyday, America was a British colony, the Bourbons were secure on their throne in France." Wordsworth died in 1850, seemingly several centuries later. In the wake of that blissful dawn, sweet English poured forth from Keats, Shelley, Byron, Blake, Burns, and Coleridge. The French Revolution turned into the Terror. Optimism and rationalism cohabited with pessimism and horror, with an intensity only Romantics could manage. Mary Shelley wrote *Frankenstein* in 1816, during a six-week stay beside Lake Geneva, at the same time that Byron was plunging into *Childe Harold.* Turner and Constable addressed the sunlit mists of the sublime and the picturesque—dividing nature into what couldn't be encompassed by man's reach and what could.

Each cultural marker is familiar enough in itself; the electricity leaps where these wires cross. The show's organizers—Rutgers University and the Wordsworth Trust at Dove Cottage, Grasmere, in England—have by and large assembled original documents: early-edition books, manuscripts, letters, pamphlets, cartoons, watercolors, and plein-air sketches. It's one thing to have memorized the preamble to the Declaration of Independence in grade school; it's another to come upon one of five remaining second-edition copies, and to plow through King George's outrages against the thirteen Colonies, which seem pittance compared with the moral crimes of modern South Africa. If the spirit of the age had not advocated action and laid claim to universal rights, we might still be looking to London for government.



HIGH POINT: *Turner's* Passage of the St. Gothard *(1804).*

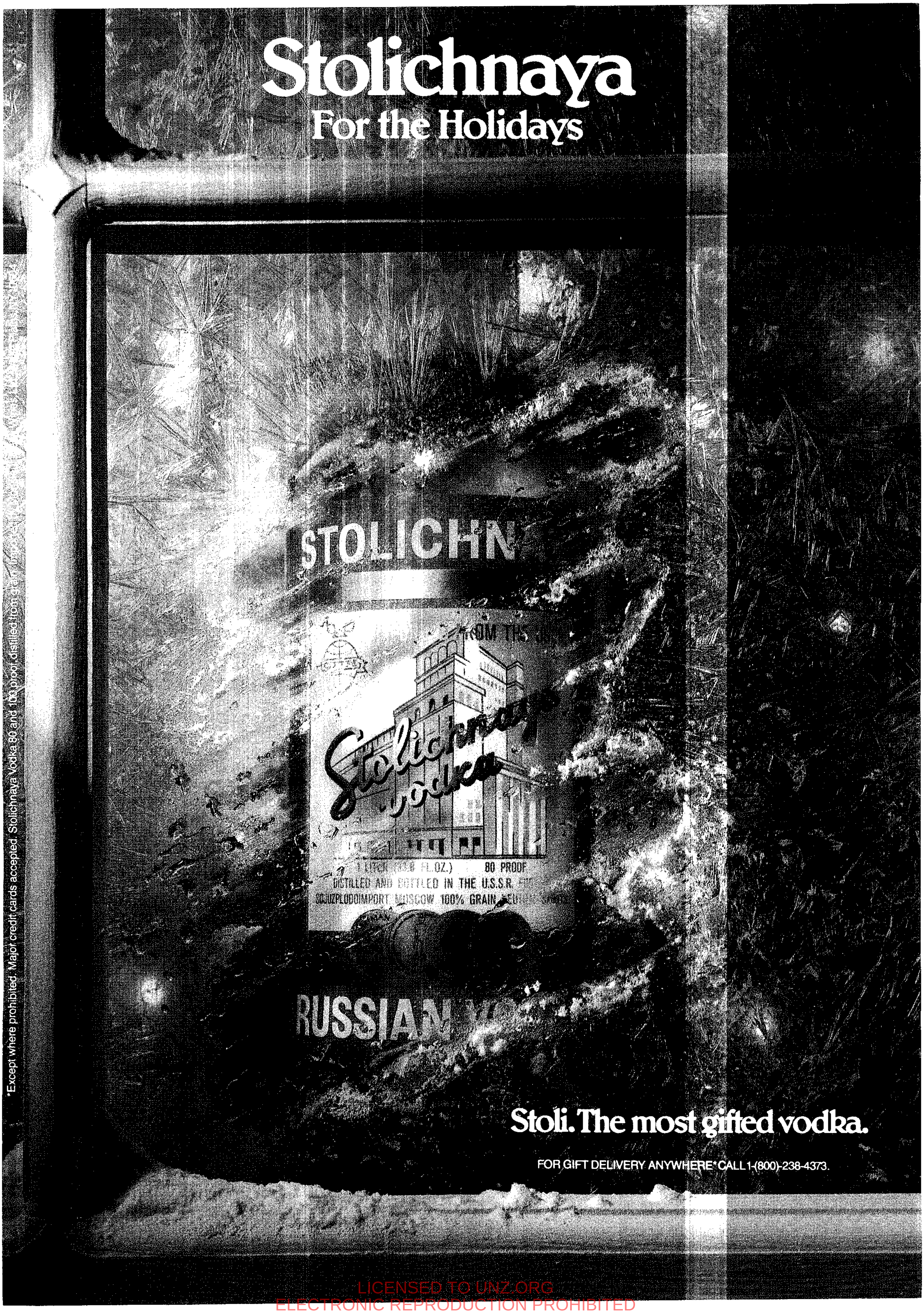
Photograph: Collection of Abbot Hall Art Gallery, Kendal, Cumbria, England.

It was quite an age, bliss indeed, and it provides an inexhaustible theme for a very good, if occasionally perfunctory, exhibition. A few books and pamphlets can only suggest profound ideas that are then necessarily taken up in the catalogue. Even so, the evidence accumulates of a powerful intellectual movement, a "rending of the general heart," according to the contemporary commentator Thomas Noon Talfourd, in which the painters were no less participants than the politicians.

The several revolutions of the era deposited with England the debates about the rights of man—and even, tentatively, of woman. (Mary Wollstonecraft's *Vindication of the Rights of Woman: With Strictures on Political and Moral Subjects* is represented by a first edition owned by the Public Library.) Virtually all the English poets spoke out for "man's unconquerable mind." Wordsworth's "to be young was very heaven" was an ode to the French cause. Byron's first speech in the House of Lords attacked the government for crushing the rebellious Luddites. Shelley published a Declaration of Rights modeled after the original, by Thomas Paine.

And where were the painters? Busy pursuing the moral life in nature. Like politics, art reached a watershed in the eighteenth century. Edmund Burke had already given artists their credo in 1757 with his *Philosophical Enquiry Into the Origin of Our Ideas of the Sublime and Beautiful,* a book that grabbed the collective imagination by the throat with the proposition that the greatest awe comes from a sense of the overwhelming, ungraspable otherness of nature. About three decades later, in the true spirit of Romantic contradiction, William Gilpin wrote a set of *Tours* of the wild lands of England, suggesting that painters rearrange the unstudied sprawl of the landscape into well-organized "pictures," and laid the foundations of the picturesque.

The two great painters of the age exposed these intertwined opposites. Turner was the sublime exemplar whose all-absorbing atmospheres and vaporous mists were the lofty realm in which the universal triumphed over the particular. Constable, taking the other side, said, "The world is wide; no two days are alike, nor even two hours; neither were there ever two leaves of a tree alike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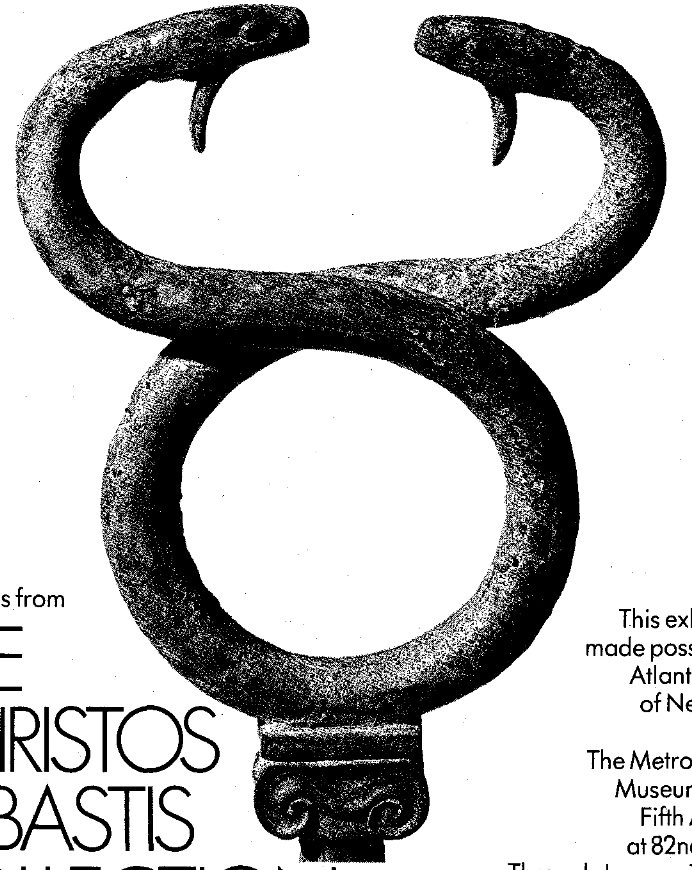

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since the Creation of the World; and the genuine productions of art, like those of Nature, are all distinct from each other."

This show is right on target in its reliance on artists to make visible the intellectual substance of their age. Watercolorist Thomas Girtin's sensitivity to light was almost as grand as Turner's; John Sell Cotman's orchestrated style caught the opulence of nature with a studied richness almost equal to Constable's. These doings may have sometimes seemed clichés in their own day—the exhibition wittily includes Jane Austen's *Sense and Sensibility,* which lampoons poseurs of the picturesque—but they still have the force of revelation 200 years later. (Fifth Avenue at 41st Street; through January 2.)

SLICING UP AN AGE THROUGH CROSS-SECtioning is trickier than you might imagine. Witness **"The Dreyfus Affair: Art, Truth, and Justice"** at the Jewish Museum, an exhibition that gallantly tries to define twentieth-century anti-Semitism through one of the anticipatory events of the nineteenth: the trial and sentencing for treason of Captain Alfred Dreyfus. The case, with its premonitory hints of the Rosenberg trial in America in the 1950s, polarized France and set off a passionate war of words and images between the liberal intelligentsia, who assumed Dreyfus was innocent, and the newly articulate (and vehement) ranks of Jew-haters.

As political provocation, "The Dreyfus Affair" is impeccable. The story is told mainly through an enormous sampling of turn-of-the-century prints, posters, cartoons and drawings, broadsides, magazine covers and journalism. Besides marveling all over again at the astonishing facility of French *fin de siècle* artists, I was taken aback by the forthrightness of the anti-Jewish sentiment. An American in the 1980s could never get away with such an open, socially sanctioned display of virulence as V. Lenepveu's series of posters of prominent Jews and their allies wearing the bodies of animals (Baron Alphonse de Rothschild as an octopus; Emile Zola as a pig). Lenepveu assumed that French society stood behind him; much of it did.

But as an exhibition, "The Dreyfus Affair" must fight its way through a tidal wave of documentation. The nineteenth century seems to have been almost as deluged with visual data as our own. You wade through reams of paper, trying to sort friend from foe. If you don't know all the ins and outs of the complicated legal case against Dreyfus (he was convicted twice, for instance, on different grounds), the periodic interjections of the wall titles help not at all. You exit, exhausted, vowing never to read another newspa-

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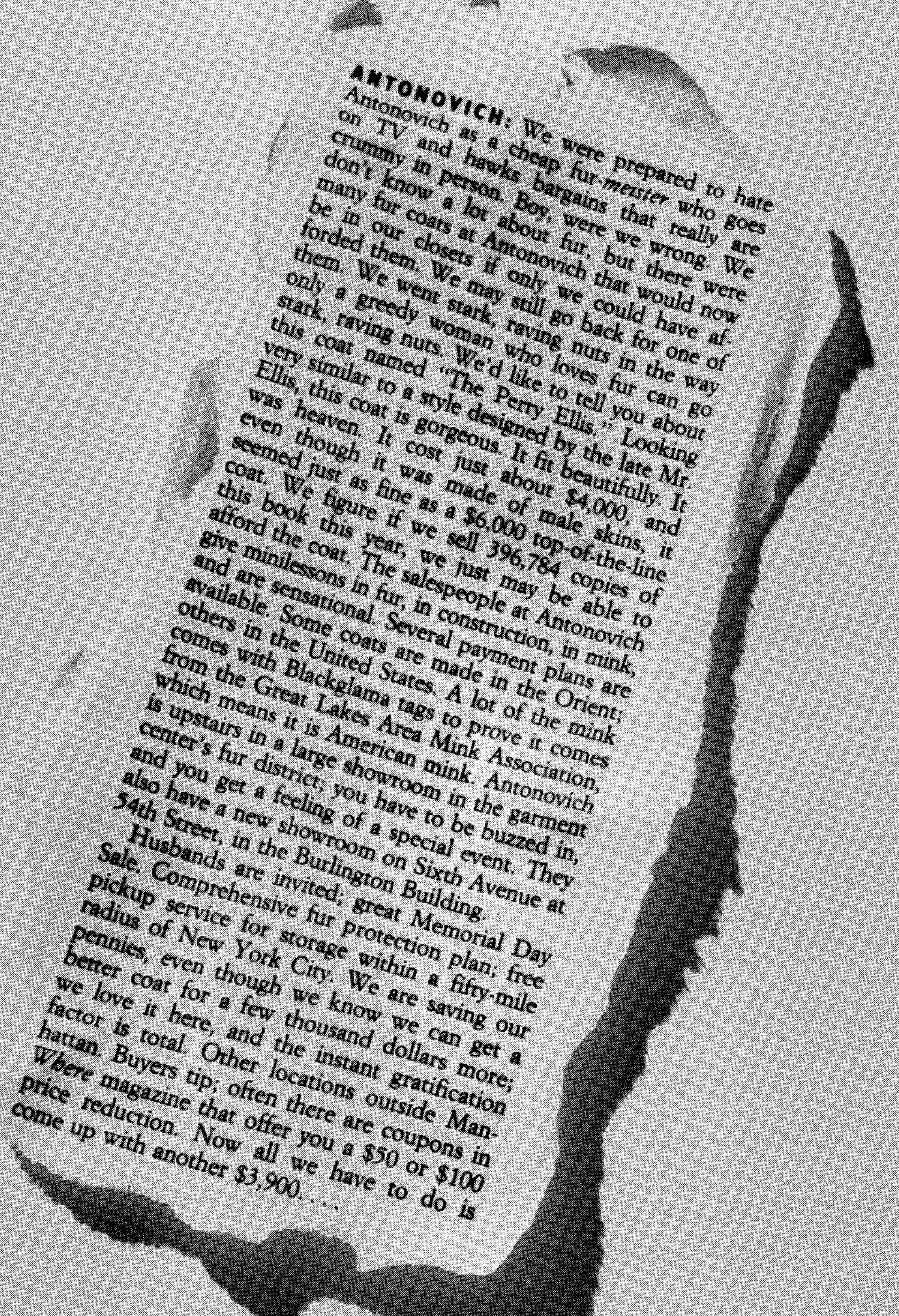

ANTONOVICH: We were prepared to hate Antonovich as a cheap fur-*meister* who goes on TV and hawks bargains that really are crummy in person. Boy, were we wrong. We don't know a lot about fur, but there were many fur coats at Antonovich that would now be in our closets if only we could have afforded them. We may still go back for one of them. We went stark, raving nuts in the way only a greedy woman who loves fur can go stark, raving nuts. We'd like to tell you about this coat named "The Perry Ellis." Looking very similar to a style designed by the late Mr. Ellis, this coat is gorgeous. It fit beautifully. It was heaven. It cost just about $4,000, and even though it was made of male skins, it seemed just as fine as a $6,000 top-of-the-line coat. We figure if we sell 396,784 copies of this book this year, we just may be able to afford the coat. The salespeople at Antonovich give minilessons in fur, in construction, in mink, and are sensational. Several payment plans are available. Some coats are made in the Orient; others in the United States. A lot of the mink comes with Blackglama tags to prove it comes from the Great Lakes Area Mink Association, which means it is American mink. Antonovich is upstairs in a large showroom in the garment center's fur district; you have to be buzzed in, and you get a feeling of a special event. They also have a new showroom on Sixth Avenue at 54th Street, in the Burlington Building.

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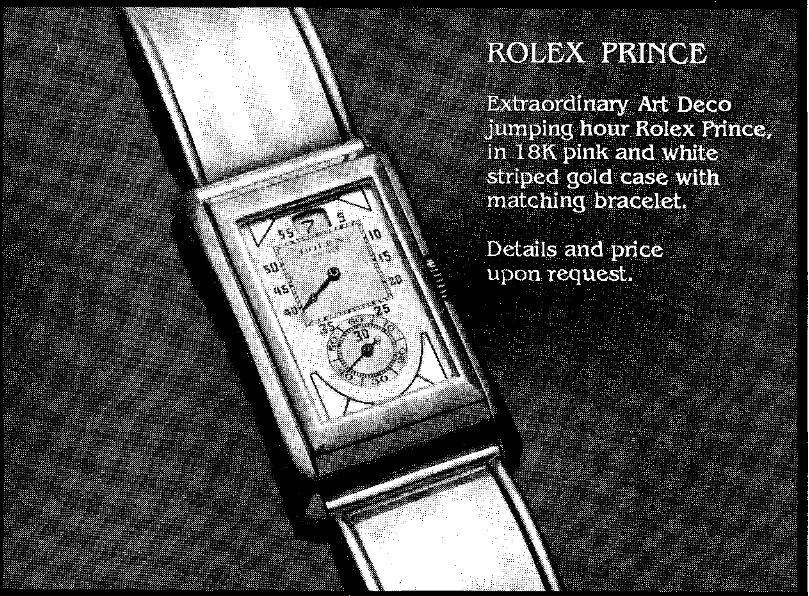

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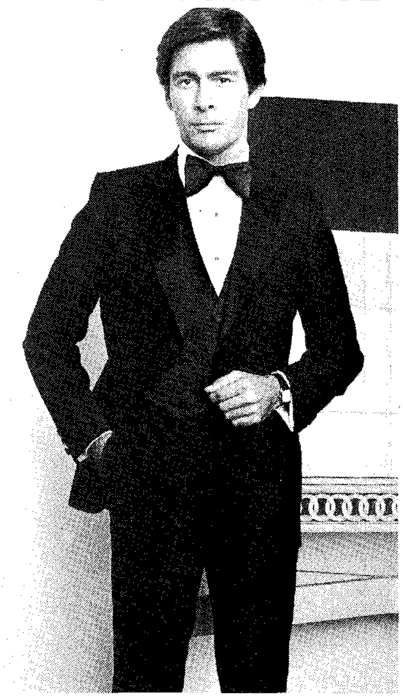

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per. (Fifth Avenue at 92nd Street; through January 14.)

NOW THAT THE GUGGENHEIM HAS PERmission to build its addition, the museum can add another milestone to the ones it celebrates in **"Fifty Years of Collecting: An Anniversary Selection."** And with the announcement that director Thomas Messer is retiring, the prospects of a change in the museum's dreary exhibition policy are at least glimmering in the east. Messer, who has held the reins (in fact, if not in name) since 1960, is leaving now that he's certain of approval for the new extension, which will add desperately needed gallery and office space to this pitifully cramped museum. The fight to get city approval has drained the Guggenheim of both money and staff energy. And Messer's priorities have clearly been everywhere but with exhibitions. Perhaps "Fifty Years of Collecting" will signal a turnaround in the Guggenheim's plans.

The show itself fills the museum from top to bottom, the first time within memory that Frank Lloyd Wright's corkscrew ramp has been opened up to serve as the long downhill glide it was meant to be. Though I remain unimpressed with the building's awkward, close-to-useless architecture, I did finally feel a hint of the exhilaration Wright must have intended. In the newly freed-up Guggenheim, the act of walking becomes part of your primal experience of the art. Never mind that the regularity of the concrete bays enforces drastic size limitations on objects (and limits on the ambitions of artists), or that sight lines from opposite sides of the ramp are always being chopped up by vertical parentheses. The museum finally *functions.*

"Fifty Years of Collecting" begins at the top of the ramp with "Painting Since World War II," a show primarily of the European art the Guggenheim specializes in. Considering how much more impressive a show of American art of the same period would have been, you wonder whether Messer made the right choice. But it is not about to be unmade, so you plod farther down the ramp to a much more satisfying "Sculpture of the Modern Era," from Degas and Brancusi to Joseph Beuys and Eva Hesse. There is an equally successful coda, "Painting by Modern Masters," in the rooms usually reserved for the permanent collection. All three events are a sampling of the works that will be coming out of storage once the extension is built. If the Guggenheim is wise, it will install most of its modern works in the spiral, which was designed for them, and will turn the bigger postwar works loose in the new galleries, which are better suited for the expansive scale of the world since 1945. (1071 Fifth Avenue, at 89th Street; through March 13.) ■

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Music/Peter G. Davis

THE REAL THING

"...Some hot new early-music personalities are important figures with much to offer; two of the best are Christie and Brüggen..."

GONE ARE THE DAYS WHEN "EARLY music" meant a fourteenth-century saltarello played with more enthusiasm than expertise on shawm, gemshorn, nakers, tabor, and handbells by a scruffy-looking group of so-called specialists. That was the Stone Age. Today, "early music" means large chamber groups and full symphony orchestras of varying accomplishment, all of them loudly advertising "authentic" performances of Bach, Handel, Lully, Haydn, Mozart, and Beethoven on period instruments. It is popular, it is big business, and it has already spawned a flock of celebrity conductors. Some of these hot new podium personalities look suspiciously like frauds, but others are emerging as important figures with much to offer, and two of the best passed through town recently: William Christie and Frans Brüggen.

Let's take Christie first, since his group, **Les Arts Florissants,** concentrates on a repertory that is still largely unfamiliar to most concertgoers—the French Baroque. Although the personnel of his ensemble is made up chiefly of French musicians, Christie himself is an American harpsichordist and conductor who settled in Paris and formed Les Arts Florissants in 1979. It seems that France has always depended on foreigners to nurture and promote its musical culture, a tradition that dates back to the late 1600s, when Lully, an Italian, became Louis XIV's favorite court composer.

LES ARTS FLORISSANTS: *French Baroque sounds at the Met Museum.*

Appropriately enough, the second half of Christie's program at the Metropolitan Museum of Art opened with a large chunk of Lully's five-act tragedy *Atys,* which Les Arts Florissants performed at the Paris Opéra last January and recorded for Harmonia Mundi (HMC 901257.59). Since just a small spin-off group from the full ensemble was able to come on this tour—six singers and a modest continuo accompaniment of viola da gamba, with Christie at the harpsichord and organ—we were given only a taste of Lully's subtly organized score, a fluent blend of recitative, air, chorus, dance, and instrumental *ritournelle.* The complete opera is something to savor, and I recommend the recording.

The two scenes that were performed, though, suggested that Lullian opera might be viable once again if more singers would study its conventions and illuminate the spirit of the music with grace and passion rather than precious vocal poses. The composer was certainly deadly serious about getting things just right. To perfect his special brand of arioso recitative, which follows the inflections and cadences of spoken French with uncanny exactitude, he spent hours listening to La Champmesle, Racine's mistress, studying the actress's declamatory art. Les Arts Florissants obviously appreciates the implications of that fact, and the singers' quick responses to textual nuances have surely been further sharpened and refined by instruction from Christie, an expert in seventeenth-century singing techniques. However they came by their interpretive finesse, these artists communicate Lully's dramatic points with ease, immediacy, and pointed musical precision. Even singers who aspire to Mozart, Verdi, or Wagner could listen to them in this repertory and learn much.

Lully may have been the most powerful and strategically placed musical figure in Louis's court, but Marc-Antoine Charpentier, his contemporary and chief rival, was in some ways an even more impressive composer. Thanks to Christie's many Harmonia Mundi recordings, we are just beginning to discover the breadth of Charpentier's creative genius, and the Met Museum concert presented some additional precious examples: *Epitaphium Carpentarij,* a bitingly satirical self-epitaph in which the composer pictures himself, with good reason, as the perpetual victim of vicious court cabals and petty bureaucracy; three noble airs on stanzas from Corneille's *Le Cid,* a rare instance of great poetry and great music meeting as equals; and excerpts from the opera that gives Les Arts Florissants its name, a vivacious allegory depicting France's flourishing young arts threatened by Discord, a hideous monster eventually confronted and trounced by King Louis.

Also on the program were several elegant *airs de cour* by Michel Lambert, Lully's father-in-law. This composer was even more famous as a singer and teacher of singing, a fact that can be deduced from his songs, which explore almost every formal device and vocal technique in use during the French Baroque. Finally, to send the audience home in the right spirit, Les Arts Florissants romped through Lully's *Ballet des Nations,* a hilarious episode from *Le Bourgeois Gentilhomme* that depicts how mayhem erupts in a crowded Paris theater lobby when the audience learns that there are not enough programs to go around. Even here, the group maintained impeccable vocal manners while bringing the scene vividly to life. With luck, the full complement of Les Arts Florissants will travel to this country one day; in his notes for the museum concert, Christie dropped a few hints that his staged production of *Atys* will be seen in the United States during 1989. Pray for it.

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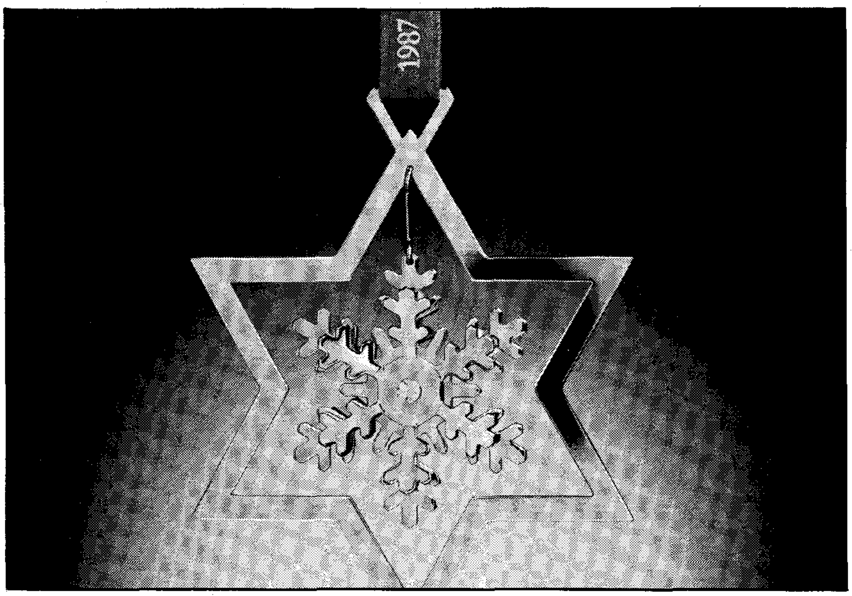

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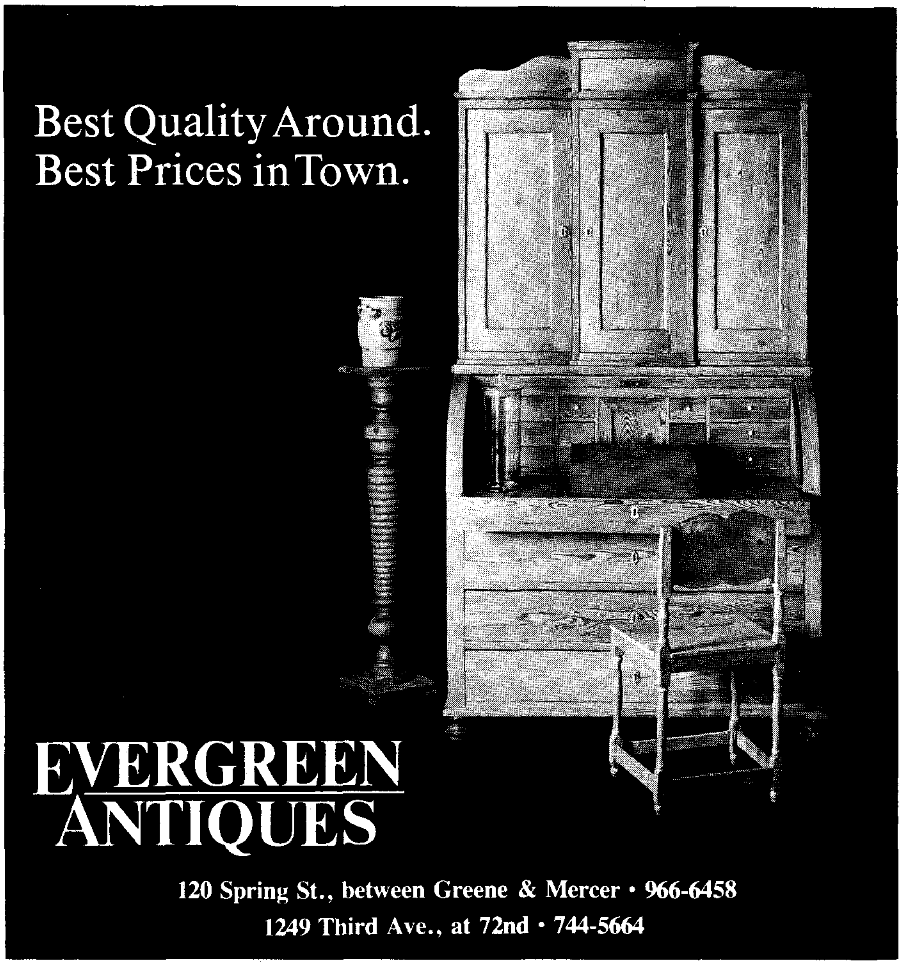

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the baton, but Frans Brüggen must be the first recorder virtuoso to make that rite of passage. Who could have predicted that the world's leading practitioner of this timid and dulcet instrument would, at the age of 50, transform himself into such a fiery maestro? Formed in 1981, Brüggen's **Orchestra of the 18th Century** consists of about 45 handpicked early-instrument specialists from fourteen different countries, and they play like demons. Each year the orchestra rehearses one program for weeks, takes it on tour, and then returns home to Amsterdam, where the final concerts are recorded before live audiences. These discs—there are only four so far, all on the Philips label—have spread the word that Brüggen and his band are tops, and, not surprisingly, their recent Alice Tully Hall concert was packed with fans.

As its name implies, the orchestra's repertory is bounded at the beginning of the century by late-Baroque composers such as Handel and Rameau and, at the other end, by the early symphonic works of Beethoven. This puts the Orchestra of the 18th Century in direct competition with the Academy of Ancient Music and its popular music director, Christopher Hogwood—popular with the public, that is, not necessarily with critics or professional musicians. The two conductors could scarcely be more dissimilar. It is Hogwood's contention that symphonies of the Classical period, Mozart and Beethoven especially, have long been marred by the "maestro" approach, subjective interpretations led by high-profile conductors who willfully hurl themselves between an audience and the composer's score. As an antidote to this miasma, Hogwood prescribes a performance that he calls historically authentic but is really little more than a scrubby, mechanical run-through for people who don't really want to listen to music.

Brüggen, on the other hand, has plenty of provocative ideas to communicate, and he obviously expects audiences to pay close attention to them. In the Beethoven First Symphony (with Mozart's No. 40 on Philips 416 329), he and his musicians tear into the score as if possessed, and every note is crucial. Seldom have period instruments been played with such easy assurance, seldom have they sounded more glorious or necessary, and seldom have they been put to such expressive purposes. For once, here is a truly authentic *performance*, as advertised, one that investigates what was new and exciting about a symphonic adventure in 1800 and re-creates it in a way that the composer's contemporaries would not only recognize but also probably be thrilled to hear. The same applies to Brüggen's latest Philips disc, featuring Mozart's *Jupiter* Symphony (420 241). This accurate sum of so many brilliantly

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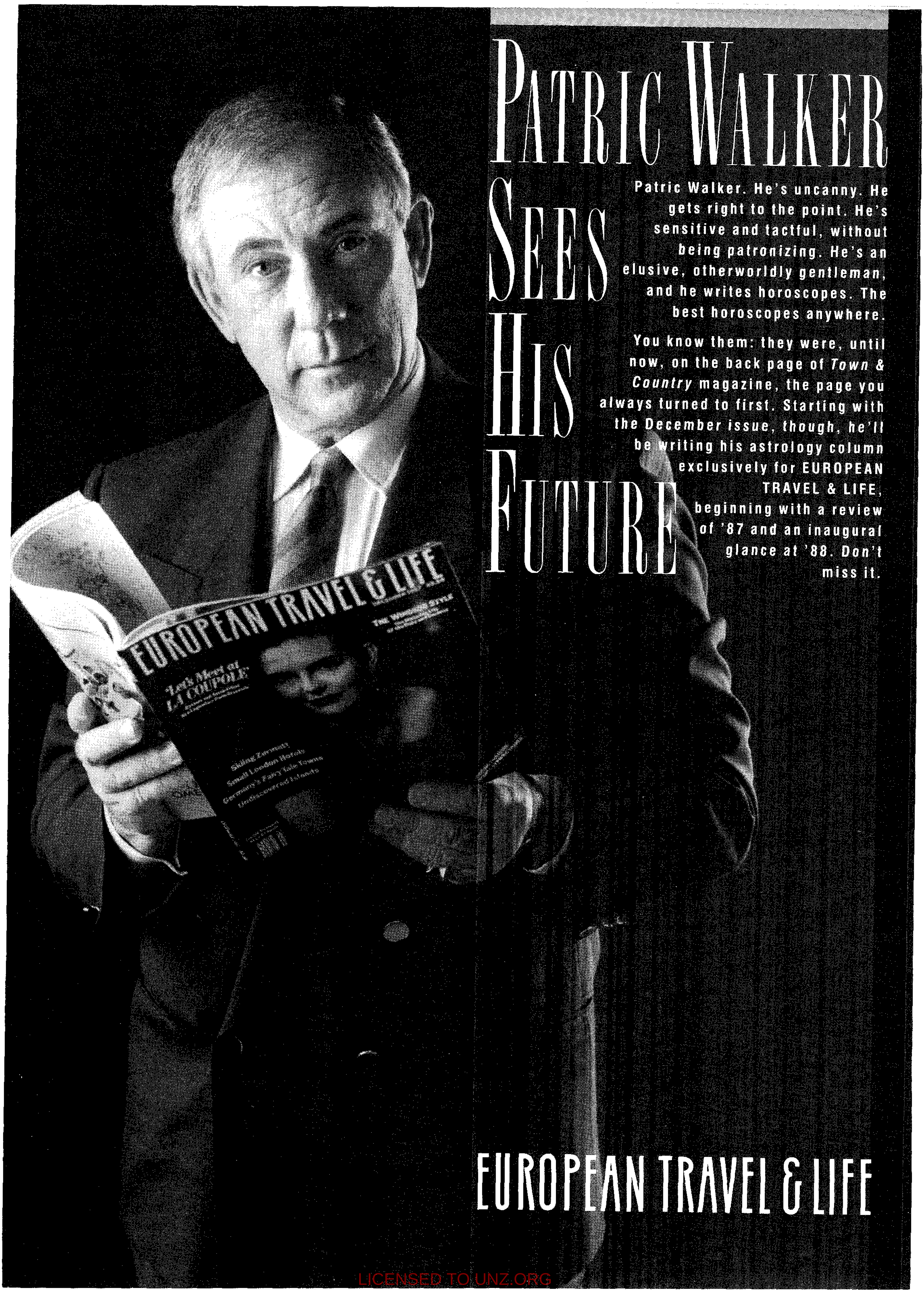
articulated rhythmic, harmonic, and contrapuntal parts makes most performances of the score with conventional orchestras sound bland and superficial by comparison.

That said, my first face-to-face encounter with Brüggen and his band was a trifle disappointing—possibly the inevitable result of impressions and expectations initially formed by recordings, even those that supposedly document unspliced live performances. Then, too, the orchestra was playing its twelfth and final concert in a two-week cross-country tour, a program comprising Mozart's *Don Giovanni* Overture and D minor Concerto (John Gibbons at the fortepiano) and Beethoven's *Eroica* Symphony—no wonder the musicians sounded a bit winded. Even so, I doubt that anyone left Tully Hall without a fresh perspective on the Beethoven Third, which, like Mozart's *Jupiter,* looks as far into the future as it does back into the past. An orchestra of period instruments can remind us of that, but only a conductor like Brüggen can make the point quite so eloquently.

AFTER SUCH HEAVY AND HEADY DOSES OF "authenticity," the Oslo Philharmonic's recent concert in Carnegie Hall almost came as a jolting reminder that modern symphony orchestras are far from dead. Beyond that, there are still valuable musicians around to keep them trim, in this case the Oslo's chief conductor, **Mariss Jansons,** who last visited town in 1973 with the Leningrad Philharmonic (which I confused with the Leningrad State Symphony in a review a couple of weeks ago—sorry). Since he took over the Oslo Philharmonic in 1979, Jansons and his orchestra have stirred up interest, especially in Britain, with their set of the six Tchaikovsky symphonies recorded for Chandos. Sure enough, this cycle is an eventful trip over familiar ground, as salutary for the honest clarity of the digital sonics as for the fresh and bracing performances. The success of these recordings has now led to Jansons's new association with EMI/Angel, off to an impressive start with a muscular reading of Shostakovich's Symphony No. 5 (CDC 49181).

Athletic adjectives might also best describe the Oslo Philharmonic's high-energy performances on its extroverted Carnegie Hall program: the Shostakovich Fifth, the Overture to Verdi's *I Vespri Siciliani,* and a positively brazen Fanfare and Choral, by Egil Hovland. Even Grieg's overexposed Piano Concerto was invigorated in Andras Schiff's ardent and newly minted interpretation. If no great depths were sounded, it was a pleasure to hear a superior orchestra and a talented conductor so delighted to be working together, all revved up and eager to communicate. ■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Movies/David Denby

THE MEN'S CLUB

"...In *Planes, Trains and Automobiles,* John Hughes tries his version of the formula in which opposites are yoked together..."

ROCKY ROAD: *Unlikely pair Steve Martin and John Candy.*

JUST WHEN IT LOOKED AS THOUGH women might be charging back into the center of movies, Hollywood has fallen into its old habit of doubling and tripling up male actors, leaving actresses grabbing breathlessly from the sidelines for a bit of screen time.

Steve Martin, easily the most virile of American comics, shares a whole movie with roly-poly John Candy in John Hughes's **Planes, Trains and Automobiles.** Kiddie master Hughes, working on adult turf for the first time, tries his version of the now inescapable formula in which opposites are forcibly yoked together. Martin is a tight, smart, snobby Chicago marketing executive; Candy, a dumb sweetheart of a salesman who talks in *Reader's Digest* platitudes—a boring, pleasant man who wouldn't hurt a fly. Trying to get home for Thanksgiving after a business trip to New York, the two men wind up making a forced landing in Wichita, and they spend the night and the next few days together on the road. The movie has one bright, nasty insight going for it: that someone like Martin's executive, who has fought his whole life for status and defines himself by his taste, would experience sudden intimacy with a social inferior as an unspeakable violation of everything he stands for.

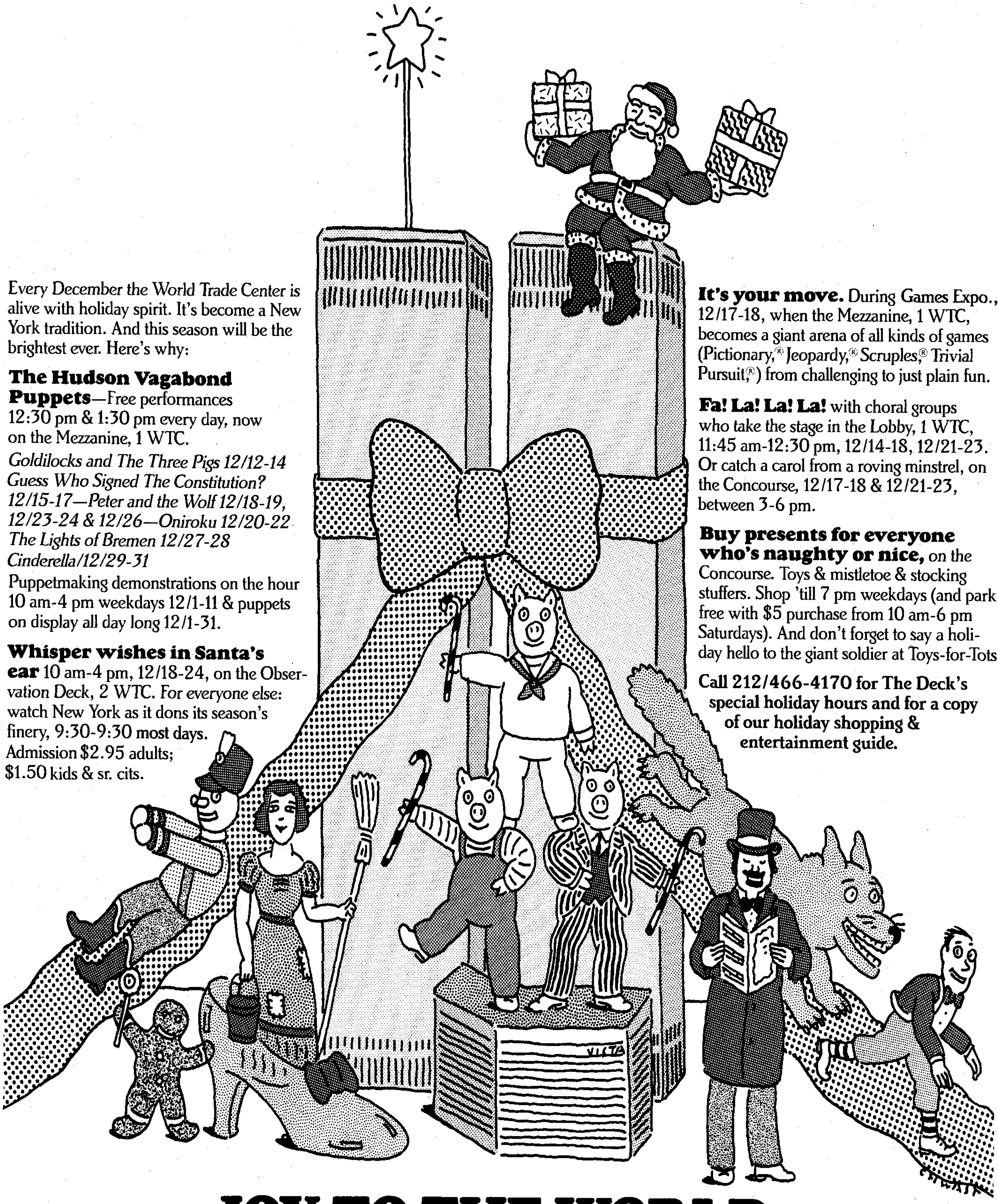
Hughes wrings an awful lot of jokes out of Steve Martin's outraged squeamishness, and I laughed when, after all of Martin's attempts to separate himself from his tiresome partner, he ends up in bed, asleep, with Candy's arms wrapped around him. Wrinkling up his big nose, Martin does his mean and snarling bit and delivers some exactingly cruel tirades. But then the movie goes as soft and sticky as a Milky Way bar. Candy, a lonely fellow, desperately needs Martin's friendship, so Martin recants. He can't be nasty anymore (he can't be funny either). And John Candy gets reined in, too: He isn't allowed to be wild and silly, and his heavy, rolling flesh becomes the token of an ordinary man's depression rather than what it should be: an expression of outsize eccentricity and passion for life. In the end, he humbles Steve Martin with his humanity, and the audience shrivels.

In another men-without-women picture, **Three Men and a Baby,** Tom Selleck, Ted Danson, and Steve Guttenberg play swinging bachelors who sober up all too quickly when a baby girl is left on their doorstep. This proto-sitcom has a good deal less force than the 1986 French movie on which it's based, *Three Men and a Cradle,* which was a study of male egotism. Leonard Nimoy, who directed, isn't tough enough to resist the obvious, and the movie becomes so cute it stops being funny. There's one surprise, however. Tom Selleck, a bust in movies so far, shows an amiable flair for light comedy. Find this man a script and a co-star of the female sex.

The Wannsee Conference IS A BRISK, deadpan re-creation of a bureaucratic event—a gathering of jovial, hardworking men who make coarse jokes, squabble pleasantly among themselves, and between glasses of cognac debate the logistics of a plan to murder 11 million human beings. The conference, held at a lakeside villa in suburban Berlin, was called on January 20, 1942, by Reinhard Heydrich, chief of the Nazi security police. He was seeking ways to coordinate the "final solution" of the Jewish problem—really looking for ways of getting the various ministries of the Reich (Interior, Justice, Foreign Office, etc.) to recognize and support the S.S.'s authority to carry out the task. The Jews, it seems, had become a serious problem in German-occupied territories. There were too many of them to kill easily.

"Just move out of the way; we'll handle it" is what Heydrich (Dietrich Mattausch) says (in effect) to the others, and in this he's seconded by such S.S. colleagues as Gestapo chief Heinrich Müller and Jewish-affairs specialist Adolf Eichmann ("my shipping clerk," Heydrich affectionately calls him). By January 1942, the extermination of the European Jews was already well under way, but from the German point of view, the task was proceeding in a haphazard and sloppy manner. Eichmann, for instance, admits that he fainted while watching the operation of a gas van (Heydrich compliments him on his humanity). Only after the Wannsee Conference, which certified the Final Solution as official Nazi policy, did the extermination work become orderly, efficient, and comprehensive.

The conference lasted only 85 minutes, and so does this strange, unnerving film, a German-Austrian collaboration produced by Manfred Korytowski, written by Paul Mommertz, and directed by Heinz Schirk. The filmmakers worked up the script principally from the conference minutes, so we are getting a record



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> "...*The Wannsee Conference* is something of a stunt—a docudrama, I suppose—but it has its own sardonic power..."

of considerable accuracy, particularly in such matters as the small social moments between Heydrich and Eichmann, during which it becomes clear that the nervous, ambitious Eichmann sees the meeting as the chance of a lifetime to impress his boss. Commonplace vanities and weaknesses pop up during the gathering. One man falls asleep from boredom and too much cognac.

With excruciating wit, Mommertz and Schirk offer this planning session of the Holocaust as an example of bureaucratic caution. Only one man—Wilhelm Stuckart, from Interior—expresses any moral reservations about the policy, and then only about the fate of half-Jews, whose blood, he reasons, is also half-German and therefore not a thing to waste. (He talks of "German blood" as if it were stored somewhere in silver jars.) A grotesque debate follows this assertion, during which Stuckart, who has the flu and feels sorry for himself, proposes as a humane compromise merely the sterilization of half-Jews. As the others jeer, he offers himself as a martyr to the Law, a harassed, victimized fellow, surrounded by men who cannot comprehend the delicacy of his scruples.

Holding to real time, director Heinz Schirk never underlines anything, never pauses to let the enormity of the words sink in. The meeting moves along rapidly, propelled by Heydrich's high spirits and obvious organizational ability. The camera roves around and sometimes just records, never leaving the conference room until the meeting is over. *The Wannsee Conference* is something of a stunt—a docudrama, I suppose—but it has its own sardonic power. Its use of real time becomes a form of devastating irony. The monstrous words and acts occur quickly, just like that. Nothing is made to *matter*, the way a dramatist or screenwriter can make things matter. Life flows haplessly forward to catastrophe. As the men dispatch of such "minor" details as the fate of 12,000 Jews here, 24,000 there, the contrast between the unremarkable style of the conference and the hair-raising matters under discussion grows so wide as to form an unbridgeable rift. We look at the screen in despair.

The actors, a courageous lot, stay within the confines of ordinariness and try to make the inhuman all too human. But their dialogue, a compound of jargon, brutal jests, and Nazi rant, shames the language; the foibles and weaknesses they give the characters mortify the most forgiving conception of humanity. While recognizing the value of what the filmmakers are trying to do, I still wanted more power and insight—illumination, or, failing that, the satisfaction of seeing evil with an evil face. Only Dietrich Mattausch, who plays Heydrich as a dashing prince of darkness—elated, vicious, self-dramatizing—gives us the release of theatricality. Eichmann's job anxieties, while funny, are disgusting as a dramatic and historical subject. Irony is not always a nourishing dramatic emotion, and the film, which is pure irony, leaves us in a razory state of tension. Still, I'm glad I saw *The Wannsee Conference*. Mommertz and Schirk may have added little to Hannah Arendt's familiar notion of "the banality of evil," but their work still has some shock value—if only because the mind, struggling to preserve itself, continues to resist the banal. ■

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SIGNS OF THE TIMES

"...American Ballroom Theater's new *Presley Pieces* is not a display of fifties dancing but a theatrical work grounded in it..."

A MERE THREE YEARS OLD, **American Ballroom Theater,** which just spent two weeks at the Joyce, is already a company in transition. Its original goal was to transpose exhibition ballroom dancing to the concert stage. In this it has enjoyed considerable success. Its biggest unresolved problem has been one of choreographic structure.

The group's leaders, Pierre Dulaine and Yvonne Marceau, seem to have known instinctively that watching an evening of short, unrelated numbers is as unsatisfactory as a making a dinner out of cocktail-party snacks. The task was obviously to bring some sort of thematic coherence to the brief individual entries that win ballroom competitions. Until recently, however, the suites of waltzes and Latin American dances that formed the backbone of the company's repertoire had pretexts either so flimsy as to be ironically charming or so clumsily contrived, one flinched at the grinding of the not-quite-meshed gears.

For its new *Presley Pieces,* the company called upon an experienced Broadway choreographer, Graciela Daniele, who has produced not a display of the dancing of the fifties but a theatrical work grounded in it. The piece is still—perhaps inescapably—in suite form, but its nine songs are illustrated by choreography clearly designed for spectators, not for vicarious participants. The difference between American Ballroom Theater's earlier efforts and this one can be compared with the distinction between folk dance gussied up for the stage and concert dance based on folk forms. I don't think this is the final answer to the company's dilemma, but the result is so accomplished and appealing, it certainly seems to be *one* of the solutions.

The dancing looks and feels a lot like what adolescents did in the fifties—the unleashed body going spastically every which way with a miraculous angular grace. Although professional practitioners can't hope to recapture the sweet, unself-conscious abandon of teenagers dancing just for themselves and a roomful of intimates, these have got the raw excitement right as well as the particulars: the bobbing heads, the jutting elbows and knees, the jiving feet, the lewdly swiveling hips, the agitated fingers.

Partnering is a part-time affair; this hyperactive brand of dancing requires a lot of personal space. When it occurs, the couple work is by turns gymnastic (fellows somersaulting girls over their backs) and cuddly, like necking at a drive-in, the pair snuggled together, tenderly grasping each other's buttocks. Like the music it responds to, most of the work is allegro stuff, bright and sassy; the infrequent slow, lyrical passages retain the awkward shapes of the fast dancing, so that while the mood may be plaintively romantic, the body is always slightly, endearingly, askew.

José Lengson's costumes are a highly and gaudily theatricalized version of the real thing. The men are assigned baggy pegged pants (remember how you couldn't get into or out of them with your shoes on?) and oversize suit jackets in nerdy prints. The women are in short, flouncy skirts, cinch-belted and crinolined. The obligatory accessory of dark shades has not been overlooked. A few anachronisms creep into the getup (bobby sox were earlier, actually, black lace pantyhose later), which lends the wardrobe a rakish, Canal Jean kind of nostalgia.

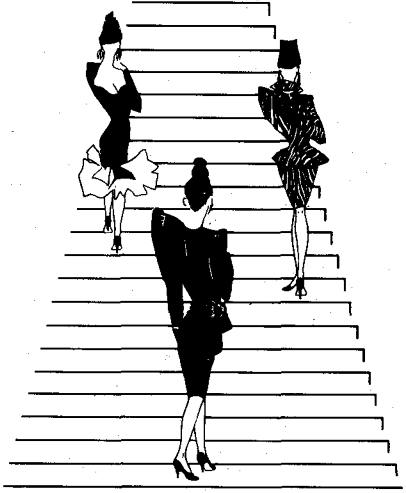
Daniele herself uses a the-way-we-were-then point of view to reinforce the concert-dance nature of her work, framing the piece with excerpts from Presley interviews. At the close of the piece, the stage darkens and the unmistakable voice is heard drawling, "Despite of the fact that I am going away, and that I'll be out of their eyes for some time, I hope I'm not out of their minds. I'll be lookin' forward to the time that I can come back and entertain again." A circle of light, beamed from above, stands empty. The dancers re-enter, singly and in pairs, move into it to strike rebel poses or to cling to one another in melancholy embraces, then drift away to its shadowy edge, leaving the center for their absent idol.

MEMORIES OF ELVIS: *By turns gymnastic and cuddly.*

I KEPT THINKING THEY SHOULD HAVE sent a fashion writer out to the Brooklyn Academy of Music to report on **The Armitage Ballet.** Karole Armitage, *enfant provocateur* of postmodernism, saw to it that her *Tarnished Angels,* originally made for the Paris Opéra Ballet, was dressed by Christian Lacroix, from whom *le tout Paris* is ordering its party clothes. One ballerina sports a red taffeta tutu with perky black bow ties down the bodice and a black-sequin pouf of an underskirt, while Armitage herself wears mean purple, as well as pale-chartreuse elbow-length gloves and a patent-leather bob à la Louise Brooks. Both pairs of long, svelte legs—the ultimate female weapon, in Armitage's aesthetic—are made more so by sheer black tights and black pointe shoes. With such drop-dead, far-out chic, who needs dancing?

Armitage, who is given to issuing grandiose public statements and press releases about the nature and importance of her work, claims cousinship with Diaghilev in arranging collaborations where the visual artist is as significant as the choreographer. Luckily, her fiancé (that's what she calls him; it's very retro) is none other than David Salle, the hot number in the art crowd. For *Tarnished Angels*

Photograph by Beatriz Schiller.



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and the more ambitious *Elizabethan Phrasing of the Late Albert Ayler,* which accompanied it on the BAM program, he's provided a series of painted drops that defy relationship to the dancing: fish, bellies up, and then a crusty loaf for *Angels;* for the Ayler piece, lots of monochromic, close-up scrutiny of inanimate everyday objects, along with a giant unblinking eye, an armor-plated dragon that might be a child's pull toy, and a galleon in turbulent action. Salle's outrageousness having already been bought—in both the literal and figurative senses—it presumably lends Armitage's a certain cachet.

As for the dancing itself, it's hard to see, and not just because of the insistent clamor of the décor and costuming. Armitage, who apparently aims to catapult classicism into the twenty-first century, deals in movement that is, well, deconstructed. Her units of action are no larger than a step or gesture; nothing is phrased and nothing coheres. For the viewer, the unremitting disjunctiveness can be unrewarding and exhausting. With no apparent internal logic to the dance as a whole, one is thrown into a universe governed by an arbitrary force. Perhaps this is a reasonable equivalent of the modern predicament—existing in a world without order—but to represent chaos by chaos is a feeble tactic; to represent chaos by chaos in fancy dress is highly suspect.

Here and there, one notices actual innovations in or extensions of the classical technique, such as neatly centered multiple pirouettes executed with the arms scribbling wildly around the body. Most of Armitage's inventions, though, simply destroy the aplomb and harmonious lines of classicism with little fits of bad-girl temper. The choreographer is like a child smashing a crystal bowl to smithereens just because it's beautiful and to get the attention of the grown-ups.

Like a number of her peers, Armitage is obsessed with Balanchine and quotes extensively from her favorite pieces, *The Four Temperaments* predominating. In *Elizabethan Phrasing,* she echoes some of Balanchine's musical choices—Stravinsky and Webern—juxtaposing them with Ayler's jazz, distorted as if by mechanical failure, and turns by the hepcat monologuist Lord Buckley. Armitage has also annexed a couple of Balanchine's dancers, notably the former NYCB soloist Victoria Hall, who can't refrain from trying to make musical sense of the choreography. Meanwhile, Nora Kimball, an erstwhile ABT soloist, imposes her own honeyed lyricism on the material. Working counter to Armitage's intentions, and revealing, through their own performance, her inferior abilities as a classical dancer, they may be part of a cockeyed justice in which the choreographer's brazen appropriations become her undoing. ▬

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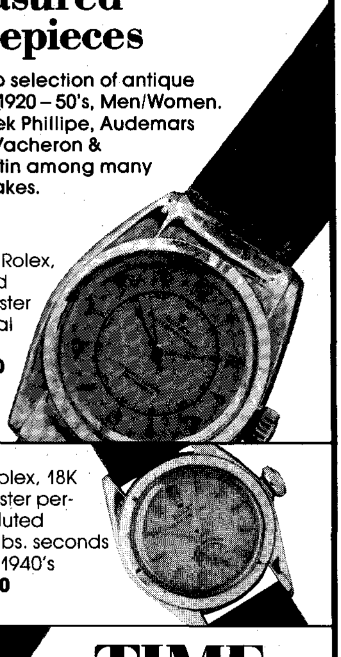

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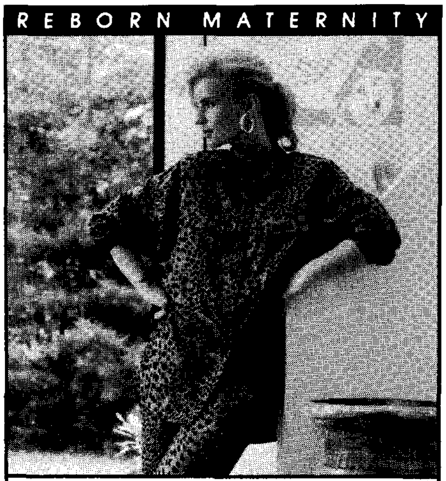

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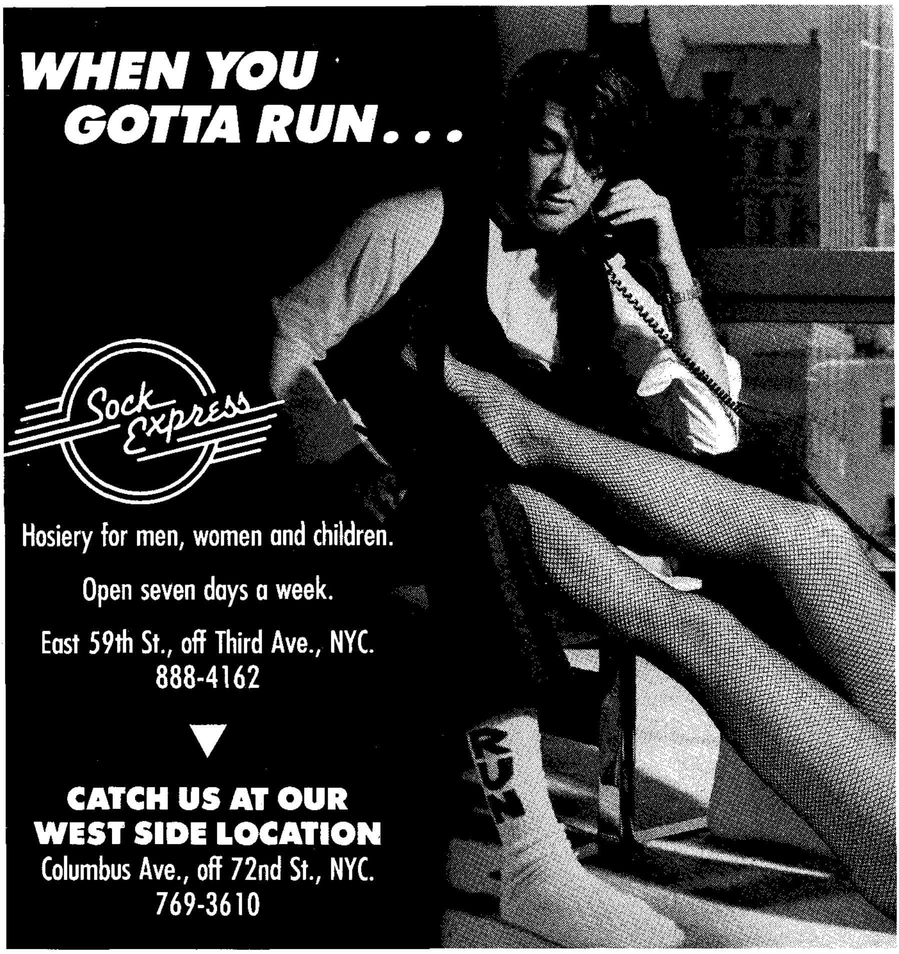
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THESE DESIGNER GLOVES FOR WOMEN (sizes 6½–8) come in many styles. Wrist-length unlined Italian leather gloves or 3-button-length acrylic-lined leather gloves, retail $45 a pair, here $21; calfskin gloves with contrasting stitching, retail $40 a pair, here $20; lamb's wool-angora gloves with *faux*-fur trim, retail $24 a pair, here $10; 16-button-length lamb's-wool-angora or 3-button-length cashmere-blend gloves, retail $22 a pair, here $10. Also, lamb's-wool head wraps in assorted styles, retail $30, here $15; cashmere head wraps, retail $50, here $25; and more. Cash only; all sales final. *Carolina Amato, 389 Fifth Ave., at 36th St., Room 808 (532-8413); Mon.–Fri. 10 a.m.–6 p.m.; 12/3 and 4 and 12/7–11.*

FROM HOLLAND

THIS IMPORTER HAS BLUE DELFT GIFTWARE and other collectibles at 30–50 percent off regular prices. For example: 5⅛-in. hand-painted square Delft tiles, retail $12–$28, here $6–$14 each; Blue Delft decorative plates, lamps, and vases ranging from 6-in. vase (retail $28, here $14) to a large lidded vase (retail $110, here $55). Brass planters and umbrella stands (including hammered, faceted, and some with copper banding), retail $20–$70, here $10–$35; small alabaster lamps without shades, here $10–$15. Small collectibles include: bells, thimbles, and some dollhouse miniatures, retail $12–$20, here $6–$10; and more. Checks accepted; no credit cards; all sales final. *Blue Delft Co., Inc., 1201 Broadway, at 29th St., fourth floor (679-7644); Mon.–Sat. 10 a.m.–4 p.m.; through 12/24.*

SILK SAMPLES

THIS DESIGNER OF SILK LINGERIE IS OFfering some one-of-a-kind samples in sizes P–L at prices below wholesale. Also, in sizes 4–14: lace-trimmed teddies, retail $85, here $35; assorted camisoles, retail $65, here $28; sleep shirts, retail $85, here $45; half-slips, retail $72, here $30; bikini underwear in a range of colors, retail $16, here $8; drop-waist gowns with matching hip-length peignoir, retail $275, here $120; and more. Cash only; all sales final. *Ria Designs, 172 Madison Ave., near 33rd St., Room 502; Tues.–Fri. noon–7 p.m.; 12/1–4 only.*

COUTURE FROM ROME

ONE-OF-A-KIND SAMPLES OF HAUTE COUture are here at below-wholesale prices (sample size 8/10). Daywear includes: wool coat in mauve plaid with removable capelet and matching lightweight-wool jacket and skirt, retail $2,300, here $700; black-and-red wool-gabardine suit with silk-jacquard print blouse, retail $2,400, here $500; pale-blue-and-gray wool jacket and pantsuit with silk blouse and scarf, retail $2,200, here $550. Nightwear includes: hand-beaded red silk-chiffon dress with triple-flounce skirt, retail $2,800, here $500; silk-velvet full-sleeve bolero over strapless gold-lamé bustier, retail $2,400, here $600; black-and-gold silk-and-cut-velvet peplum jacket over black velvet skirt, retail $1,600, here $400; full-length white georgette gown with beaded black velvet sleeves, retail $3,500, here $700; and more. Checks accepted (merchandise held until they clear); no credit cards; all sales final. *Studio M., the Doral Inn, Lexington Ave. at 50th St., Roosevelt Room (755-1200, ext. 7791); Tues.–Fri. 10 a.m.–6 p.m.; 12/1–4 only.*

ONE-DAY SALE

FOR ONE DAY ONLY, THESE KNITWEAR pieces for women sizes 4–14 (and a few in size 2) are priced below wholesale. Unless otherwise noted, all items are made from Cravenella (a shiny rayon-and-wool blend). For example: sweaters with fox flanges and sequin-and-soutache trim, retail $550, here $250; mid-calf-length

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sweater dresses with lace inset and fox shoulders, retail $725, here $310; hand-knitted sweaters with ribbed peplum-and-fox flanges, retail $510, here $225; plain knitted miniskirts, retail $120, here $55; matching cutaway jackets with fox cuffs, retail $595, here $275; ruffled-lace miniskirts with matching cardigan, retail $695, here $310; pullovers with leather-and-suede appliqué, retail $360, here $130; long angora-and-rayon cardigans with fox collar, retail $750, here $350; and more. Checks accepted; no credit cards; all sales final. *Delaware Street, Inc., 14 East 4th St., Suite 607 (673-5380); Sat. 11 a.m.–6 p.m.; 12/5 only.*

AROUND YOUR WAIST

THESE SAMPLE, OVERSTOCK, AND DIScontinued belts in women's sizes 4–14 are at least 25 percent off wholesale. For example: leather belt with carved buckle, retail $60, here $22.50; the same belt with a gold-bow buckle set with rhinestones, retail $75, here $28; snakeskin belt with antique-finish interlock buckle, retail $80, here $30; leather belt with gold beads and rhinestone buckle, retail $90, here $34; and more. Also, metal jewelry, including link-chain bracelets and a variety of silver- or gold-tone earrings, some set with stones, retail $25–$30, here $3.75. Cash only; all sales final. *Accessocraft, 389 Fifth Ave., near 36th St., Room 300 (683-6959); Mon.–Fri. 10 a.m.–6 p.m.; through 12/4.*

CASHMERE

THESE CASHMERE SWEATERS ARE MADE from heavy 9-gauge double-ply yarn, and come in assorted colors. For women (sizes S and M): cable-stitch sweaters, were $250, now $129.50. For men (sizes M and L): long-sleeved V-neck sweaters, were $250, now $129.50; sleeveless V-neck vests, were $200, now $97. A.E., M.C. accepted; no checks; all sales final. *Lederer de Paris, Inc., 613 Madison Ave., at 58th St. (355-5515); Mon.–Sat. 9:30 a.m.–6:30 p.m. (except 11/30, till 6 p.m.); through 12/12.*

FOR MEN

HERE ARE ONE- AND FEW-OF-A-KIND samples of Italian designer clothing. All items are available in sizes 38–44R (some longer) unless otherwise noted. For example: Lazo double-breasted wool suits, retail $500–$800, here $249–$299; Reporter wool-tweed jackets with leather collars, retail $380–$550, here $189–$229; cotton-twill jackets with matching trousers, retail $650, here $279; oversize tweed jackets, retail $450–$600, here $189–$209; black waxed-cotton storm parkas, retail $595, here $229; wool sweaters, retail $100–$300, here $39–$89; dress shirts (sizes 14½–17½), retail $75–$120, here $35; patterned sport shirts in cotton, wool, or viscose, retail $100–$180, here $49; a selection of pants (waist sizes 28–36) in assorted fabrics, retail $75–$200, here $49–$99; silk neckties, retail $35–$50, here $15; and more. Cash only; all sales final. *Coriander, Inc., 601 Fifth Ave., near 48th St., fifth floor (371-2040); Mon.–Fri. 11 a.m.–7 p.m.; 11/30–12/4.*

ACCESSORIES

BAGS AND BELTS ARE HERE AT 20 PERcent below wholesale. Bags include: leather clutch or embossed-leather shoulder bag with snakeskin trim, retail $200, here $80; embossed-leather shoulder bag with studs, retail $110, here $42; distressed-leather shoulder bag, retail $115, here $44; and more. Belts (women's sizes 4–12) include a metallic leather belt with snake-shaped buckle, retail $75, here $28. Also, assorted straw hats, retail $8–$20, here $2–$5; and more. Cash only; all sales final. *D&E Accessories, 389 Fifth Ave., near 36th St., Room 800 (532-2411); Mon.–Fri. 9 a.m.–5 p.m.; 12/1–22.*

FOR THE MAN WHO HAS (ALMOST) EVERYTHING

If you are accomplished and successful but still single this probably describes you. A successful career is fine but is it really enough? When was the last time you met a stunning, stylish woman you could communicate with and want to share the rest of your life with? I will help you meet the type of woman you are looking for—beautiful, funny, successful, chic, high-powered or low-key. Even if I don't introduce you to her myself you will meet her because of me. Either way you win!

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A Complete Entertainment Guide for Seven Days Beginning

DECEMBER 2

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—12/2-15: *Blind.* #2—12/2: *My Night at Maud's; Diary of a Country Priest.* 12/3-4: *Kiss Me Deadly; Kiss of Death.* 11/5-6: *Woman in the Dunes; Rashomon.* 12/7: *Ben-Hur* (1926). 12/8-9: *Suddenly, Last Summer; The Night of the Iguana.*
2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 12/2: *Wise Blood; Fat City.* 12/3: *The Mission; Fitzcarraldo.* 12/4-5: *Hannah and Her Sisters; The Purple Rose of Cairo.* 12/6: *Day of Wrath; The Passion of Joan of Arc.* 12/7: *The Undercover Man; The Port of New York.* 12/8: *Paris, Texas; The Last Picture Show.*
3. **ESSEX—Grand St. at Essex. St.** (982-4455). *Flowers in the Attic.*
4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*I've Heard the Mermaids Singing.* #2—*Fat City.* #3—*20th International Tournee of Animation.*
5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Nuts.* #2—Through 12/3: *House of Games.* Opening 12/4: *Walker.*
6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). *The Hidden.*
7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Suspect.* #2—*Less Than Zero.* #3—*Siesta.*
8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 12/2: *A Royal Scandal; Tarnished Lady.* 12/3: *The Miracle of Morgan's Creek; The Beautiful Blonde From Bashful Bend.* 12/4-5: *Ministry of Fear; The Fallen Idol.* 12/6: *Red River; Shane.* 12/7: *The Tenant; Knife in the Water.* 12/8: *Hell's Angels; Wings.*
9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 12/2-3: *3 Women; Don't Look Now.* 12/4-5: *Betty Blue; The Moon in the Gutter.* 12/6: *A Love in Germany; Ashes and Diamonds.* 12/7-8: *Compulsion; The Trial.*
10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*Barfly.* #2—*Sign O' the Times.*
11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Dark Eyes.* #2—*Matewan.* #3—*My Life as a Dog.* #4—*Dirty Dancing.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Three Men and a Baby.* #2—*Cinderella; Baby Boom.* #3—*Flowers in the Attic.*
21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *The Princess Bride.*
22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Three Men and a Baby.*
24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*The Running Man.* #2—*Planes, Trains and Automobiles.* #3—*Fatal Attraction.*
25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Sign O' the Times.*

42nd–60th Streets

30. **WARNER—Seventh Ave. bet. 42nd–43rd Sts.** (764-6760). *Sign O' the Times.*
31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Flowers in the Attic.* #2—*The Sicilian.*
32. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). *Planes, Trains and Automobiles.*
33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*Less Than Zero.* #2—*Nuts.* #3—*Suspect.* #4—*Date With an Angel.* #5—*Fatal Beauty.* #6—*Hiding Out.*
34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757-2408). *Three Men and a Baby.*
35. **MOVIELAND—Broadway at 47th St.** (757-8320). *Siesta.*
36. **EMBASSY 2—Seventh Ave. bet. 47th–48th Sts.** (730-7262). *The Running Man.* **EMBASSY 3**—*The Hidden.* **EMBASSY 4**—*Cinderella.*
37. **CINE—Seventh Ave. bet. 47th–48th Sts.** (398-1720). #1—*Death Wish IV.* #2—*Teen Wolf Too.*
40. **GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves.** (757-2406). *Cinderella.*
41. **ZIEGFELD—54th St. west of Sixth Ave.** (765-7600). *Cry Freedom.*

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737-6666

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132 E. 45th St.
(Next to Grand Central)
986-3100

Midtown
110 W. 56th St.
(At 6th Ave.)
541-7200

Village
24 E. 13th St.
(East of 5th Ave.)
924-4600

Midtown
20 E. 50th St.
(Next to Saks Fifth Ave.)
593-1500

Wall Street
39 Whitehall Street
(Financial District)
269-9800

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Cinderella.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *The Glass Menagerie.* **CARNEGIE SCREENING ROOM**—(757-2131). *A Boy From Calabria.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Hello Again.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (757-2715). *The Wannsee Conference.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Gaby—A True Story.*

47. NEW CARNEGIE—57th St. east of Broadway (582-4582). *Dirty Dancing.*

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Less Than Zero.* (Theater closed 12/6, 12/8, and 12/10.)

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Manon of the Spring.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *Maurice.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *House of Games.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Three Men and a Baby.* #2—*Three Men and a Baby.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Hope and Glory.* **CORONET**—*Nuts.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Barfly.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *The Last Emperor.* **CINEMA II**—(753-0774). *The Whales of August.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Planes, Trains and Automobiles.* #2—(832-2720). *Suspect.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Princess Bride.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Running Man.* #2—*Cry Freedom.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Anna.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Fatal Attraction.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Teen Wolf Too.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Cinderella.* #2—*Nuts.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*The Running Man.* #2—*Planes, Trains and Automobiles.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Fatal Attraction.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Dark Eyes.* #2—*Jean de Florette.* #3—*My Life as a Dog.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Sammy and Rosie Get Laid.* #2—*The Funeral.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). *Housekeeping.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*The Princess Bride.* #2—*Three Men and a Baby.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Baby Boom.* #2—*Cry Freedom.* #3—*Planes, Trains and Automobiles.* #4—*Nuts.* #5—*Suspect.* #6—*The Running Man.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Siesta*; *Cinderella.* #2—Through 12/3: *Barfly.* Opening 12/4: *Walker.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *Flowers in the Attic.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Three Men and a Baby.* #2—*Hope and Glory.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Fatal Beauty.* #2—*The Running Man.* #3—*The Hidden; Teen Wolf Too.* #4—*Flowers in the Attic.* #5—*Sign O' the Times.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Flowers in the Attic.* #2—*The Running Man.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets* and *Chronos:* Daily at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, Wed., Fri.–Sun. at 4:30. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *Chronos:* Fri–Sat. at 6 and 7:30.

ARTISTS SPACE—223 W. Broadway (226-3970). Free. Through 12/23/87, shown every Tues.–Sat.: "We the People" exhibit includes a video program with films from Native American artists: *Harold of Orange,* dir. Rick Weise; *The Ute Bear Dance Story*; *Hoplit,* dir. Victor Masayesva; *A Tragedy and a Trial*, dir. Asiba Tupache.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). $6; students and senior citizens $5. Through 12/12: "Aspects of Chinese Cinema." 12/4 at 3 and 7: *The Big Parade* (1986), dir. Chen Kaige, with Wang Xueqi.

ASIAN CINEVISION—721 Broadway at Waverly Pl. (925-8686). $3. 12/4 at 7: *The Makioka Sisters* (1983), dir. Kon Ichikawa; at 9:30: *The Making of a Prostitute* (1975), dir. Shoei Imamura. 12/5 at 7: *Oridathu*; at noon: *The Making of a Prostitute*; at 2: *Two Stage Sisters* 91964), dir. Xie Jin; at 4:30: *On the Hunting Ground* (1986), dir. Tian Zhuangzhuang. 12/6 at 4: *Oridathu* (1986, India), dir. G. Aravindan; at 6:30: *Susman* (1986, India), dir. Shyyam Benegal; at 7: *Insiang* (1976, Philippines), dir. Lino Brocka; at 8:30: *Manila By Night* (1980), dir. Ishmael Bernal.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). $3; senior citizens $2; students $1; museum admission extra. 12/6: "Masterworks of Postwar Italian Cinema," 12/6 at 2: *Love and Anarchy* (1973), dir. Lina Wertmuller, with Giancarlo Giannini and Lino Polito. Through 5/88: "Monthly Matinees for Families." 12/5 at 3: "The Lively Line on Film" includes *Face Dance, Harold and the Purple Crayon,* and *Isabella and the Magic Brush.* Animator David Lasday conducts an animation workshop.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. (787-2755). Donation $2.50; senior citizens $1; free popcorn. 12/2 at 7:30: *The Man Who Knew Too Much* (1934), dir. Alfred Hitchcock, with Leslie Banks and Peter Lorre.

CINEMA ITALIA-ROBERTO ROSSELLINI—Carnegie Hall Cinema, 887 7th Ave. (975-0217). Beg. 11/20 at 11:45, 1:45, 3:50, 6, 8:50, and 10:10: *A Boy From Calabria* (1987), dir. Luigi Comencini, with Gian Maria Volonte and Diego Abatantuono.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 12/3 at 8: *High School Confidential* (1958), dir. Jack Arnold, with Russ Tamblyn and Jerry Lee Lewis; *Tarnished Angels* (1958), dir. Douglas Sirk, with Rock Hudson and Robert Stack. Through 12/13: "Third World Newsreel: 20th Anniversary Retrospective." 12/4 at 7: Program I: Special Benefit Screening. 12/5 at 8: Program II: Community Voices, includes *Black Panther* (1968); *El Pueblo se Levanta* (1968); and *From Spikes to Spindles* (1976), dir. Christine Choy. 12/6 at 8: Program III: Issues and Organizing, includes *Garbage* (1968), *People's Park* (1969), *People's Firehouse #1* (1979), dir. Paul Schneider, and *Summer '68* (1969), dir. Norman Fruchter and John Douglas.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50; 12/2 at 12:30, 3:15, 6, and 8:45: *Détective* (1985), dir. Jean-Luc Godard, with Johnny Hallyday and Nathalie Baye. 12/8–9 at 12:30, 3:15, 6, and 8:45: *La Vie est à nous* (1936), dir. Jean Renoir, with Jean Dasté and Gaston Modot.

GOETHE HOUSE—1014 Fifth Ave., at 82nd St. (744-8310). Through 12/10: "Prize-Winning Swiss Films at Mannheim." shown at Swiss Institute, 35 W. 67th St. 12/2 at 6:30: *The Execution of the Traitor Ernst S.,* *1976* (1976), dir. Richard Dindo, 12/4 at 6:30: *Tender and Angry* (1981), dir. Johannes Fluetsch. 12/7 at 6:30: *Terra Roubada* (1980), dir. Peter von Gunten.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 1/3/88, Tue. noon–8, Wed.–Fri. noon–5, Sat.–Sun. 11 a.m.–6, continuous: "Video-Feature": Dara Birnbaum: "The Damnation of the Faust Trilogy," *Evocation* (1983); *Will o' the Wisp* (1985); *Charming Landscape* (1987).

THE KITCHEN—512 W. 19th St. (255-5793). Free. Through 12/19, Tues.–Sat. at 1: "The Erl King," a video exhibition by Grahame Weinbren and Roberta Friedman.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. "Personal Cinema Program." 12/4 at 8: *Rap Letters* (1986), and 12/5 at 8: *Unidentified Flying Objects Report to the Subject* (1987), both dir. Andras Szirtes.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. Through 2/6/88: "Jackie Gleason: The Great One." Includes clips from *Calvacade of Stars* and *The Honeymooners.* Through 12/26, Sats. at 12:30: screenings for children.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 1/4/88: "Paramount Pictures: 75 Years." 12/3 at 2:30: *Daisy Miller* (1974), dir. Peter Bogdanovich, with Cybill Shepherd and Barry Brown; at 6: *Goodbye, Columbus* (1969), dir. Larry Peerce, with Richard Benjamin and Ali MacGraw. 12/4 at 2: *Baby, It's You* (1983), dir. John Sayles, with Rosanna Arquette and Vincent Spano; at 6: *Raiders of the Lost Ark* (1981), dir. Steven Spielberg, with Harrison Ford. 12/5 at noon: (See 12/4 at 6); at 2:30: *Three Days of the Condor* (1975), dir. Sydney Pollack, with Robert Redford and Faye Dunaway; at 5: *Days of Heaven* (1978), dir. Terrence Malick, with Richard Gere and Brooke Adams. 12/6 at noon: *Dragonslayer* (1981), dir. Matthew Robbins, with Ralph Richardson; at 2:30: *Real Life* (1979), dir. Albert Brooks, with Charles Grodin; at 5: (See 12/4 at 2:30). 12/7 at 2:30: (See 12/6 at noon); at 6: (See 12/5 at 2:30). 12/8 at 2:30: (See 12/5 at 5); at 6: (See 12/6 at 2:30). Through 1/3/88: Bill Viola: Installation and Videotapes. **Titus Theater 2:** 12/3 at 3 and 6:30: "What's Happening," *And the Pursuit of Happiness* (1986), dir. Louis Malle. 12/4 at 3: *The Yotsuya Ghost Story* (1949), dir. Kinoshita; at 6:30: *A Record of Youth* (1951), dir. Kinoshita. 12/5 at 2: *A Japanese Tragedy* (1953), dir. Kinoshita; at 5:30: *You Were Like a Wild Chrysanthemum.* 12/6 at 2: (See 12/5 at 5:30); at 5:30: *The River Fuefukil* (1960), dir. Kinoshita. 12/7 at 6:30: An Evening with Alan Berliner. 12/8 at 3: (See 12/5 at 5); at 6:30: (See 12/5 at 2).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. "Glasnot Film Series": 12/2 at 8: *Slave of Love* (1978, USSR), dir. Nikita Mikhalkov; 12/4 at 7:45 and 10:30: *Come and See* (1985, USSR). 12/3 at 8: *Static* (1985, U.S.), dir. Mark Romanek, with Amanda Plummer, filmmaker will be present. 12/5 at 8 and 9:45, 12/6 at 7 and 8:45, and 12/7 at 8: *I've Heard the Mermiads Singing* (1987, Canada), dir. Patricia Rozema, with Sheila McCarthy. 12/6 at 2:30 and 5: *Flames in the Ashes* (1985, Israel), dir. Haim Guri and Jacquot Erlich. 12/8 at 8: *Dersu Uzala* (1975, Japan/Russia), dir. Akira Kurosawa.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. (741-7650). Free; captioned for the hearing-impaired. 12/5 at 1:30: *Chariots of Fire* (1981), dir. Hugh Hudson, with Ben Cross and Nigel Havers.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (221-7676). 12/3 at noon: *A Weave of Time* (1986), dir. Susan Fanshel. 12/8 at noon: *The Adventures of Sherlock Holmes* (1939), dir. Alfred L. Werker, with Basil Rathbone, Ida Lupino, and Nigel Bruce.

NEW YORK SOCIETY FOR ETHICAL CULTURE—2 West 64th St. (874-5210). Series ticket, $30; single ticket $5. "What Matters Most: A Film Cycle On Ethical Issues." 12/6 at 2: "Personal Lives," *Enormous Changes at the Last Minute* (1983), dir. Mirra Bank and Ellen Hovde, with Maria Tucci, Ellen Barkin, and Kevin Bacon, with speaker Grace Paley.

NEW YORK UNIVERSITY—Tisch School of the Arts, 721 Broadway, Room 006 (998-6847). Free. "Paulette Goddard Film Retrospective." 12/4 at 7: *Modern Times* (1936), dir. Charles Chaplin, with Goddard and

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Chaplin; at 9: *The Great Dictator* (1940), dir. Charles Chaplin, with Chaplin and Goddard. 12/5 at 2 and 7: *The Women* (1939). dir. George Cukor, with Goddard and Joan Crawford; at 2 and 7: *Diary of a Chambermaid* (1946), dir. Jean Renoir, with Goddard and Burgess Meredith. 12/6 at 2: *Diary of a Chambermaid*; at 4: *The Women*; at 2: *Modern Times*; at 4: *The Great Dictator.*

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 1/14/88: "The Age of New Yorker Films: Part II." 12/2 at 5:30: *Equinox Flower* (1958), dir. Yasujiro; at 7:40: *La Notte* (1961), dir. Michelangelo Antonioni, with Marcello Mastroianni and Jeanne Moreau; at 10: *Vidas Secas* (1963), dir. Nelson Pereira dos Santos. 12/3 at 5:45: *Young Torless* (1966), dir. Volker Schlondorff; at 7:30: *The Europeans* (1979), dir. James Ivory, with Lee Remick; at 9:15: *Pull My Daisy* (1959), dir. Robert Frank and Alfred Leslie, with Allen Ginsberg and Gregory Corso, and *Adieu Philippine* (1961), dir. Jacques Rozier. 12/4–6 at 5:30: *God's Angry Man* (1980) and *Huie's Sermon* (1980), both dir. Werner Herzog; at 7:15: *Tangos, the Exile of Gardel* (1985), dir. Fernando Solanas; at 9:30: *Breathless* (1959), dir. Jean-Luc Godard, with Jean-Paul Belmondo and Jean Seberg. 12/5–6 at 3:30: *Satan's Brew* (1976), dir. Rainer Werner Fassbinder. 12/8–9 at 6: *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles* (1975), dir. Chantal Akerman; at 9:30: *Jane Austen in Manhattan* (1980), dir. James Ivory, with Anne Baxter and Robert Powell.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718-727-1135). $2. 12/6 at 1:30: "The Museum and the Cinema: Preserving Our Avant-Garde Heritage" includes *Architectural Millinery* (1952), dir. Sidney Peterson; *N.Y., N.Y.* (1957), dir. Francis Thompson; *The Loves of Franistan* (1949), dir. Jules Schwerin; *Particles in Space* (1979), dir. Len Lye, *Untitled* (1977), dir. Ernie Gehr, and *The Life and Death of 9413—A Hollywood Extra* (1928), dir. Robert Florey.

THEATER THREE—412 Main St, Port Jefferson (516-473-0136). $5. 12/6 at 7: "That's Television!, " screening *Howdy Doody* and other 50s and 60s tv classics. The Village Cinema. $2. 12/7 at 8: *The Gospel According to St. Matthew* (1964), dir. Pier Paola Pasolini, with Margherita Caruso, Susanna Pasolini, and Enrique Irazoqui.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. "New American Filmmakers Series." 12/5–12/27: Shirley Clark screenings include *Dance in the Sun* (1953); *In Paris Parks* (1954); *Bullfight* (1955); *A Moment in Love* (1956); *The Connection* (1961); *The Cool World* (1963); *Portrait of Jason* (1967); and *Ornette: Made in America* (1985).

YM & YWHA—92nd St. branch, 1395 Lexington Ave. (427-6000; Y-Charge: 996-1100). Through 1/17/88 "Politics and the President on Film." *Nightline* correspondent Jeff Greenfield will hold discussion after each screening. 12/6 at 7:30: *The Best Man* (1964), dir. Franklin Schaffner, with Henry Fonda and Cliff Robertson.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Planes, Trains and Automobiles.* #2—*Cinderella; Flowers in the Attic.* #3—*The Running Man.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Planes, Trains and Automobiles.* #2—*Fatal Attraction.* #3—*Three Men and a Baby.* #4—*Flowers in the Attic.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Fatal Attraction.* #2—*Planes, Trains and Automobiles.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*The Running Man.* #2—*Flowers in the Attic; Cinderella.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 12/3: *The Running Man.* Beg. 12/4: *Death Row Gameshow.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*The Running Man.* #2—*Three Men and a Baby.* #3—*Cinderella.* #4—Through 12/3: *Teen Wolf Too.* Beg. 12/4: *Death Row Gameshow.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). *The Running Man.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*The Running Man.* #2—*Flowers in the Attic.* #3—*Fatal Attraction.* #4—*Planes, Trains and Automobiles.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*Cinderella; Teen Wolf Too.* #2—*Sign O' the Times.* #3—*Suspect.* #4—*The Running Man.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*Fatal Attraction.* #2—*Three Men and a Baby.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Cinderella.* #2—Through 12/3: *Teen Wolf Too.* Beg. 12/4: *Death Row Gameshow.* #3—Through 12/3: *Sign O' the Times.* Beg. 12/4: *Student Confidential.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Three Men and a Baby.* #2—*Cinderella; Death Wish IV.* #3—*Sign O' the Times.* #4—*Fatal Attraction.* #5—*Fatal Beauty.* #6—*Teen Wolf Too.* #7—*The Hidden.* #8—*Nuts.* #9—*Dirty Dancing.* #10—*Flowers in the Attic.* #11—*The Running Man.* #12—*Planes, Trains and Automobiles.*

BROOKLYN

AREA CODE 718

201. AVENUE U—Ave. U at E. 16th St. (645-3800). Program Unavailable.

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Three Men and a Baby.* #2—*Cinderella; Suspect.* #3—*Flowers in the Attic.* #4—*The Running Man.* #5—*Dirty Dancing.* #6—*Hiding Out.* #7—Through 12/3: *Hello Again.* Beg. 12/4: *Hiding Out.*

202. BENSON—86th St. at 20th Ave. (372-1617). #1—*Three Men and a Baby.* #2—*The Hidden.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—Through 12/3: *Baby Boom.* Beg. 12/4: *House of Games.* #2—*Suspect.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Three Men and a Baby.* #2—*Cinderella; Teen Wolf Too.* #3—*The Running Man.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Cinderella; Dark Eyes.* #2—*Fatal Attraction.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Flowers in the Attic.* #2—*Teen Wolf Too.* #3—*Death Wish IV; Sign O' the Times.* #4—*The Running Man.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*The Running Man.* #2—*Flowers in the Attic.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—Through 12/3: *Sign O' the Times.* Beg. 12/4: *Death Row Gameshow.* #2—Through 12/3: *Teen Wolf Too; Cinderella.* Beg. 12/4: *Student Confidential.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Planes, Trains and Automobiles.* #2—*Nuts.* #3—*Teen Wolf Too.* #4—Through 12/3: *Baby Boom; Date With an Angel.* Beg. 12/4: *Death Row Gameshow.* #5—*Fatal Attraction.*

212. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*Cinderella; The Running Man.* #2—*Fatal Attraction.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*The Running Man.* #2—*The Princess Bride.* #3—*Baby Boom.* #4—*Nuts.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Three Men and a Baby.* #2—*Three Men and a Baby.* #3—*Hello Again; Cinderella.* #4—*Flowers in the Attic.* #5—*Sign O' the Times.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Fatal Attraction.* #2—*Planes, Trains and Automobiles.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Fatal Beauty.* #2—*The Running Man.* #3—*Flowers in the Attic.* #4—*Planes, Trains and Automobiles.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Fatal Attraction.* #2—*Flowers in the Attic.* #3—*Planes, Trains and Automobiles.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Nuts.* #2—*Teen Wolf Too.* #3—*Less Than Zero.* #4—*The Running Man.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Three Men and a Baby.* #2—*Nuts.* #3—*Planes, Trains and Automobiles.* #4—*Fatal Attraction.* #5—*Cinderella.* #6—*Teen Wolf Too.* #7—*Less Than Zero.* #8—*The Running Man.* #9—Program Unavailable.

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Through 12/3: *Flowers in the Attic.* Beg. 12/4: *Death Row Gameshow.* #2—*Three Men and a Baby.* #3—*Planes, Trains and Automobiles.* #4—*The Running Man.* #5—*Fatal Attraction.* #6—Through 12/3: *Teen Wolf Too.* Beg. 12/4: *Flowers in the Attic; Teen Wolf Too.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Barfly; Someone to Watch Over Me.* #2—*Dirty Dancing; Like Father Like Son.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Teen Wolf Too.* #2—*Cinderella.* #3—*The Running Man.* #4—*Flowers in the Attic.* #5—*Fatal Attraction.*

223. WALKER—18th Ave. at 64th St. (232-4500). #1—*Dirty Dancing.* #2—*Cinderella.* #3—*Baby Boom.* #4—*Suspect.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Cinderella.* #2—Through 12/3: *Teen Wolf Too.* Beg. 12/4: *Death Row Gameshow.* #3—*Fatal Attraction.* #4—*Planes, Trains and Automobiles.* #5—*Three Men and a Baby.* #6—*The Running Man.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*The Running Man.* #2—*Nuts.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Three Men and a Baby.* #2—*Hello Again.* #3—*Fatal Attraction.* #4—*Three Men and a Baby.*

303. CORONA—PLAZA—(639-7722). *Fatal Beauty.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Three Men and a Baby.* #2—*Suspect.* #3—*Teen Wolf Too.* #4—*Flowers in the Attic.* #5—*Cinderella; Date With an Angel.* #6—*Hello Again.* #7—*The Princess Bride.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Fatal Attraction.* #2—*Flowers in the Attic.* #3—*Planes, Trains and Automobiles.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Planes, Trains and Automobiles.* #2—*Planes, Trains and Automobiles.* #3—*Cinderella.* #4—Through 12/3: *Teen Wolf Too.* Beg. 12/4: *Student Confidential.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Baby Boom.* #2—*Three Men and a Baby.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Barfly.* #2—*Hello Again.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Suspect.* #2—*Teen Wolf Too.* #3—*Three Men and a Baby.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Nuts.* #2—*Dirty Dancing.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Baby Boom.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Cinderella.* #2—*The Running Man.* #3—*Less Than Zero.* #4—Through 12/3: *Sign O' the Times.* Beg. 12/4: *Death Row Gameshow.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Three Men and a Baby.* #2—*Barfly.* #3—*Less Than Zero.* #4—*Cinderella; Hello Again.* #5—*The Hidden; Date With an Angel.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Fatal Attraction.* #2—*Planes, Trains and Automobiles.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Teen Wolf Too.* #2—*Fatal Attraction.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*The Running Man.* #2—*Flowers in the Attic.* #3—*Nuts.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*Planes, Trains and Automobiles.* #2—Through 12/3: *Fatal Attraction.* Beg. 12/4: *Dirty Dancing.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Nuts.* #2—*The Running Man.* #3—*Cinderella.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*The Running Man.* #2—*Date With an Angel; Like Father Like Son.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—*Suspect.* #2—*Cinderella; Flowers in the Attic.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*The Running Man.* #2—Program Unavailable.

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Flowers in the Attic.* #2—*Baby Boom; Cinderella.*

401. NEW DORP—HYLAN—(351-6601). #1—*Planes, Trains and Automobiles.* #2—*Fatal Attraction.*

402. NEW DORP—LANE—(351-2110). *The Running Man.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Teen Wolf Too.* #2—*Sign O' the Times.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*The Running Man.* #2—*Hello Again.* #3—*Fatal Attraction.* #4—*Cinderella.* #5—*Teen Wolf Too.* #6—*Nuts.* #7—*Flowers in the Attic.* #8—*Baby Boom.* #9—*Less Than Zero.* #10—*Planes, Trains and Automobiles.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Flowers in the Attic; Cinderella.* #2—*Hello Again.*

501. BELLMORE—MOVIES—(783-7200). Through 12/3: *Someone to Watch Over Me.* Beg. 12/4: *Baby Boom.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Dirty Dancing.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Nuts.* #2—*Teen Wolf Too.* #3—*Baby Boom.* #4—*The Princess Bride.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*The Running Man.* #2—*Baby Boom; Cinderella.* #3—*Three Men and a Baby.* #4—*Suspect.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Running Man.* #2—*Baby Boom.* #3—*Three Men and a Baby.* #4—*Flowers in the Attic.* #5—*Fatal Attraction.* #6—*Planes, Trains and Automobiles.* #7—*Suspect.* #8—*Nuts; Cinderella.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Teen Wolf Too.* #2—*The Running Man.* #3—Program Unavailable.

507. HEWLETT—HEWLETT—(791-6768). *Sign O' the Times; Cinderella.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Cinderella.* #2—*Hello Again.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Planes, Trains and Automobiles.* #2—*Less Than Zero.* #3—*Flowers in the Attic.* #4—*Fatal Attraction.* #5—*Teen Wolf Too.* #6—*House of Games; Suspect.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Flowers in the Attic.* #2—*Baby Boom.* #3—*Planes, Trains and Automobiles.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Someone to Watch Over Me.* #2—*Dirty Dancing.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*Suspect.* #2—*The Running Man.* #3—*Fatal Attraction.* #4—*Baby Boom; Cinderella.* #5—*Planes, Trains and Automobiles.* #6—*Three Men and a Baby.*

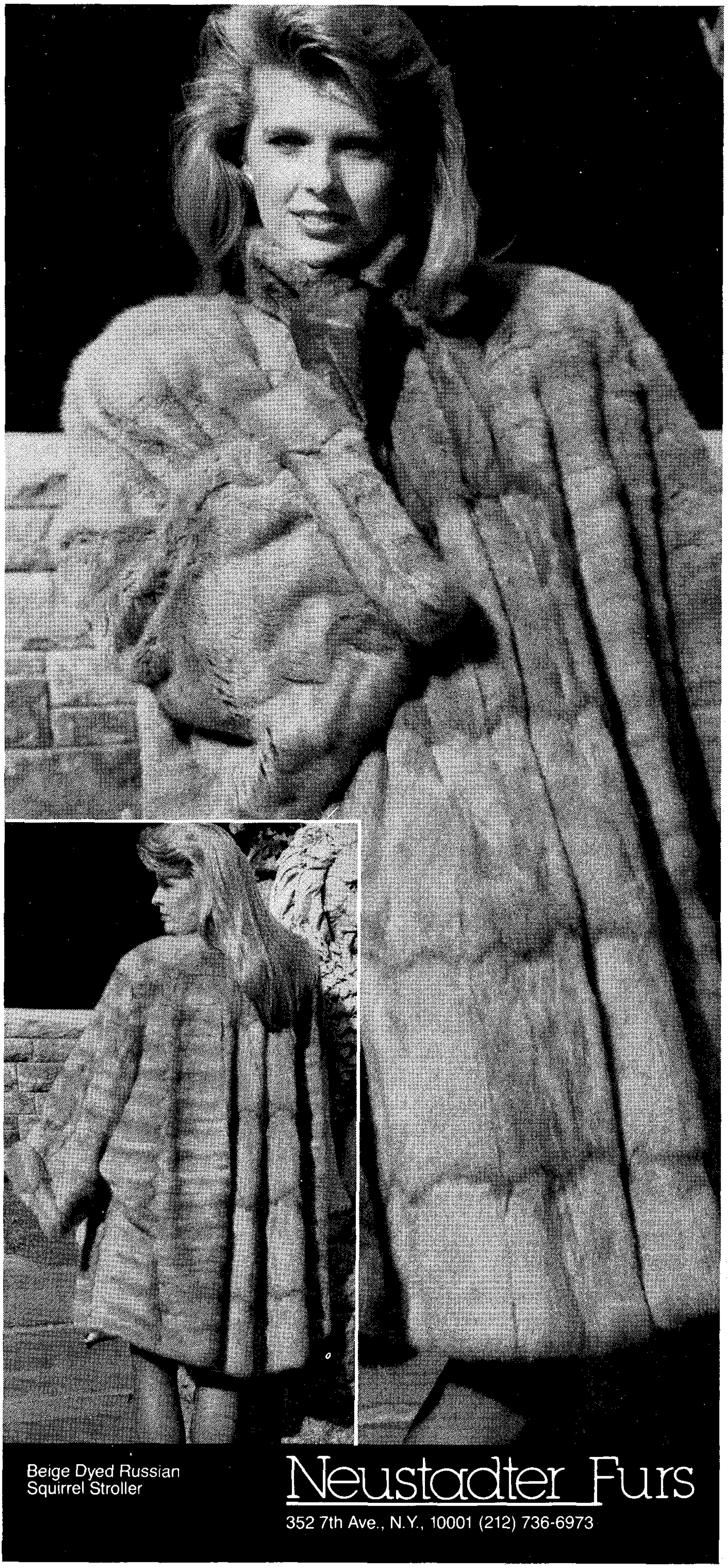
513. LONG BEACH—PARK AVENUE—(432-0576). *Cinderella.* Through 12/3: *Hello Again.* Beg. 12/4: *Baby Boom.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*The Running Man.* #2—*Suspect.* #3—*Teen Wolf Too.* #4—*The Princess Bride.*

515. MALVERNE—TWIN—(599-6966). #1—*Someone to Watch Over Me.* #2—Through 12/3: *Dirty Dancing.* Beg. 12/4: *Baby Boom.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Three Men and a Baby.* #2—*Planes, Trains and Automobiles.* #3—*Fatal Attraction.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Planes, Trains and Automobiles.* #2—



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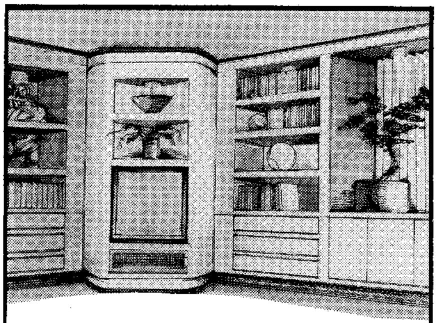

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MOVIES

Three Men and a Baby. #3—*Fatal Attraction.* #4—*The Running Man.* #5—*Hello Again.* #6—*Cinderella.* #7—*Teen Wolf Too.* #8—*Flowers in the Attic.* #9—*The Princess Bride.*

518. MASSAPEQUA—PEQUA—(799-6464). *Nuts.*

519. MERRICK—TWIN—(546-1270). #1—*Suspect.* #2—*Hello Again.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Dirty Dancing.* #2—*Hello Again.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Hello Again.* #2—*Dirty Dancing.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Teen Wolf Too.* #2—*The Running Man.* #3—*Cinderella; Suspect.* #4—*Hello Again.* #5—*Baby Boom.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). *Three Men and a Baby.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Nuts.* #2—*Fatal Attraction.*

526. ROSLYN—ROSLYN—(621-8488). #1—*House of Games.* #2—*Barfly.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Three Men and a Baby.* #2—*The Princess Bride.* #3—*The Running Man.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Nuts.*

529. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*The Princess Bride.* #2—*Suspect.* #3—*Less Than Zero.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Nuts.* #2—*Teen Wolf Too.* #3—*Planes, Trains and Automobiles.* #4—*Flowers in the Attic.* #5—*Sign O' the Times.* #6—*Cinderella; Hello Again.* #7—*Three Men and a Baby.* #8—*The Hidden.* #9—*Fatal Beauty.* #10—*Baby Boom.* #11—*Death Wish IV.* #12—*The Running Man.* #13—*Fatal Attraction; Dirty Dancing.*

531. WANTAGH—WANTAGH—(781-6969). *Fatal Beauty.*

533. WESTBURY—WESTBURY—(333-1911). #1—*Jean de Florette.* #2—*My Life as a Dog.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Suspect.* #2—*The Princess Bride.* #3—*Teen Wolf Too.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Fatal Attraction.* #2—*Three Men and a Baby.* #3—*Planes, Trains and Automobiles.*

602. BAY SHORE—CINEMA—(665-1722). *The Running Man.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Nuts.* #2—*Flowers in the Attic.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Hiding Out.* #2—*Planes, Trains and Automobiles.* #3—*Nuts.* #4—*Hello Again.* #5—*The Running Man.* #6—*Less Than Zero.* #7—*Three Men and a Baby.* #8—*Teen Wolf Too.* #9—*Dirty Dancing.* #10—*Fatal Attraction.* #11—*Flowers in the Attic.* #12—*Cinderella; The Hidden.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Flowers in the Attic.* #2—*Teen Wolf Too.* #3—*Three Men and a Baby.* #4—*Nuts.* #5—*The Princess Bride.* #6—*Baby Boom.* #7—*Planes, Trains and Automobiles.* #8—*Less Than Zero.* #9—*Fatal Attraction.* #10—*The Running Man.* #11—*Hello Again; Dirty Dancing.* #12—*Dirty Dancing; Hiding Out.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*Suspect; Cinderella.* #2—*Sign O' the Times.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Three Men and a Baby.* #2—*Nuts.* #3—*Planes, Trains and Automobiles.* #4—*The Running Man.* #5—*Teen Wolf Too.* #6—*Cinderella.* #7—*Fatal Attraction.* #8—Program Unavailable.

611. CORAM—PINE—(698-6442). #1—*Flowers in the Attic.* #2—*Teen Wolf Too.* #3—*The Running Man.* #4—*Cinderella; Someone to Watch Over Me.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Three Men and a Baby.* #2—*Teen Wolf Too.* #3—*The Running Man.* #4—*Cinderella.* #5—*Fatal Attraction.*

613. ELWOOD—ELWOOD—(499-7800). #1—*My Life as a Dog.* #2—*Dark Eyes.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Fatal Attraction.* #2—*Flowers in the Attic.* #3—*Baby Boom. Planes, Trains and Automobiles.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Nuts.*

618. ISLIP—ISLIP—(581-5200). #1—*Planes, Trains and Automobiles.* #2—*Three Men and a Baby.* #3—*Cinderella; Fatal Attraction.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *The Princess Bride.*

620. LINDENHURST—LINDENHURST—(888-5400). *Like Father Like Son.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Suspect.* #2—*Teen Wolf Too; Cinderella.* #3—*Fatal Attraction.* #4—*The Princess Bride.* #5—*Dirty Dancing.* #6—*The Running Man; Three Men and a Baby.*

623. NORTHPORT—NORTHPORT—(261-8600). *Like Father Like Son.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Dirty Dancing.* #2—*Planes, Trains and Automobiles.* #3—*Nuts.* #4—*Three Men and a Baby.* #5—*Suspect.* #6—*The Running Man.* #7—*Fatal Attraction.* #8—*The Princess Bride.* #9—*Cinderella.* #10—*Flowers in the Attic.* #11—*Teen Wolf Too.* #12—Program Unavailable. #13—Program Unavailable.

626. PATCHOGUE—TRIPLEX—(475-0601). #1—Through 12/3: *Sign O' the Times.* Beg. 12/4: *Student Confidential.* #2—*Baby Boom.* #3—*Hello Again.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Suspect.* **WEST**—*Dirty Dancing.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 12/3: *Theme.* Beg. 12/4: *John and the Missus.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*The Running Man; Cinderella.* #2—*The Princess Bride.* #3—*Teen Wolf Too; Flowers in the Attic.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Cinderella.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Baby Boom.* #2—*Planes, Trains and Automobiles.* #3—*Suspect.* #4—Through 12/3: *Teen Wolf Too.* Beg. 12/4: *Crazy Moon.* #5—*Flowers in the Attic.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Planes, Trains and Automobiles.* #2—*The Running Man.* #3—*Fatal Attraction.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Cinderella.* Through 12/3: *Dirty Dancing.* Beg. 12/4: *Suspect.* #2—*Baby Boom.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Planes, Trains and Automobiles.* #2—*Suspect.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). *Hello Again.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Three Men and a Baby.* #2—*The Princess Bride.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Flowers in the Attic.* #2—*Suspect.* #3—*Less Than Zero.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*The Running Man.* #2—*House of Games.*

704. HARRISON—CINEMA—(835-5952). *The Running Man.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Flowers in the Attic.* #2—*Fatal Attraction.* #3—*Nuts.* #4—*Planes, Trains and Automobiles.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Fatal Attraction.* #2—*The Running Man.* #3—*Hello Again; Cinderella.* #4—*Three Men and a Baby.* #5—*Baby Boom.* #6—*Flowers in the Attic.* #7—*Nuts.* #8—*Planes, Trains and Automobiles.* #9—*Dirty Dancing.* #10—*Teen Wolf Too.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Nuts.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Teen Wolf Too.* #2—*Three Men and a Baby.* #3—*Suspect.* #4—*Cinderella.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Planes, Trains and Automobiles.* #2—Through 12/3: *Teen Wolf Too.* Beg. 12/4: *House of Games.* #3—*Cinderella.* #4—*Suspect.* #5—*Fatal Attraction.*

710. MOUNT VERNON—PARKWAY—(664-3311). *Dirty Dancing.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Flowers in the Attic.* #2—*Sign O' the Times.*

712. NEW ROCHELLE—TOWN—(632-9700). *The Running Man.*

713. OSSINING—ARCADIAN—(941-5200). #1—*Hello Again.* #2—*The Princess Bride.* #3—*Baby Boom.*

714. PEEKSKILL—BEACH—(737-6262). #1—*The Princess Bride.* #2—*Teen Wolf Too.* #3—*Cinderella.* #4—*Date With an Angel.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Fatal Attraction.* #2—*Planes, Trains and Automobiles.* #3—*Three Men and a Baby.* #4—*Dirty Dancing.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Cinderella.*

718. RYE—RYE RIDGE—(939-8177). #1—*Baby Boom.* #2—*Planes, Trains and Automobiles.*

719. SCARSDALE—FINE ARTS—(723-6699). *Dark Eyes.*

720. SCARSDALE—PLAZA—(725-0078). *Dirty Dancing.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Dirty Dancing.* #2—*Cinderella; Made in Heaven.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Three Men and a Baby.* #2—*Hello Again.* #3—*Baby Boom.* #4—*The Running Man.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Nuts.* #2—*Teen Wolf Too.* #3—*Fatal Attraction.* #4—*The Hidden.* #5—*Cinderella; Barfly.* #6—*Planes, Trains and Automobiles.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—*Suspect.* #2—Program Unavailable. #3—*Teen Wolf Too.* #4—*Nuts.* #5—*Baby Boom.* #6—*Cinderella.* #7—*The Running Man.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*The Princess Bride.* #2—*Dirty Dancing.*

Rockland County

752. NANUET—MALL—(623-6336). *Nuts.*

753. NANUET—MOVIES—(623-0211). #1—*Three Men and a Baby.* #2—*Flowers in the Attic.* #3—*Sign O' the Times.* #4—*Hello Again; Cinderella.* #5—*The Running Man.*

755. NEW CITY—TOWN—(634-5100). #1—*Less Than Zero.* #2—*The Princess Bride.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Nuts.* #2—*Teen Wolf Too.*

757. NYACK—CINEMA EAST—(358-6631). *Fatal Attraction.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*The Running Man.* #2—*Planes, Trains and Automobiles.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Suspect.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Baby Boom.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Planes, Trains and Automobiles.* #2—*Fatal Attraction.*

763. STONY POINT—9 W—(942-0303). *Teen Wolf Too; Date With an Angel.*

764. SUFFERN—LAFAYETTE—(357-6030). *Flowers in the Attic.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Barfly.* #2—*Hello Again.*

801. DANBURY—CINE—(743-2200). #1—*Three Men and a Baby.* #2—*Planes, Trains and Automobiles.* #3—*Nuts.*

802. DANBURY—CINEMA—(748-2923). #1—*Cinderella.* #2—*Fatal Attraction.*

803. DANBURY—PALACE—(748-7496). #1—*The Running Man.* #2—*Hiding Out.* #3—*Teen Wolf Too.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*The Running Man.* #2—*Cinderella; Suspect.*

806. FAIRFIELD—COUNTY—(334-1411). Program Unavailable.

807. GREENWICH—CINEMA—(869-6030). #1—*House of Games.* #2—*Barfly.*

808. GREENWICH—PLAZA—(869-4030). #1—*Nuts.* #2—*Fatal Attraction.* #3—*Baby Boom.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Baby Boom.* #2—*Fatal Attraction.*

810. NORWALK—CINEMA—(838-4504). #1—*Three Men and a Baby.* #2—*The Running Man.*

811. NORWALK—NORWALK—(866-9202). Program Unavailable.

812. RIDGEFIELD—CINEMA—(438-3338). *Cinderella; Like Father Like Son.*

813. SOUTH NORWALK—SONO—(866-9202). 12/2-3: *I've Heard the Mermaids Singing.* 12/4-7: *Swimming to Cambodia.* 12/8-10: *A Man in Love.*

814. SPRINGDALE—STATE—(325-0250). *Dirty Dancing.*

815. STAMFORD—AVON—(324-9205). #1—*The Running Man.* #2—*Teen Wolf Too.*

816. STAMFORD—CINEMA—(324-3100). #1—*Three Men and a Baby.* #2—*Planes, Trains and Automobiles.* #3—*Less Than Zero.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Cinderella.* #2—*The Princess Bride.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Baby Boom.* #2—*Baby Boom.* #3—*The Sicilian.* #4—*Teen Wolf Too.* #5—*The Running Man.* #6—Program Unavailable.

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Nuts.* #2—*Planes, Trains and Automobiles.* #3—*Fatal Attraction.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Nuts.* #2—*Barfly.* #3—(227-9619). *Less Than Zero.* #4—(226-6666). *Fatal Attraction.*

821. WESTPORT—POST—(227-0500). *Planes, Trains and Automobiles.*

822. WILTON—CINEMA—(762-5678). *Cinderella; Suspect.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*The Running Man.* #2—*Fatal Attraction.* #3—*Teen Wolf Too; Cinderella.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Planes, Trains and Automobiles.* #2—*Fatal Attraction.*

902. JERSEY CITY—STATE—(653-5200). #1—*The Running Man.* #2—*Teen Wolf Too.* #3—Through 12/3: *Sign O' the Times.* Beg. 12/4: *Death Row Gameshow.* #4—*Cinderella.*

903. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Three Men and a Baby.* #2—*Hello Again.* #3—*Dirty Dancing.* #4—*Suspect.* #5—*Flowers in the Attic.* #6—*Cinderella.* #7—*Date With an Angel.* #8—*Death Wish IV; Less Than Zero.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Baby Boom.* #2—*Nuts.* #3—*Teen Wolf Too.* #4—*The Running Man.* #5—*Planes, Trains and Automobiles.* #6—*Fatal Attraction.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *Hello Again; Baby Boom.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *The Running Man.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Sign O' the Times.* #2—*Teen Wolf Too.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *The Running Man.*

913. IRVINGTON—CASTLE—(372-9324). #1—*The Hidden; Nightmare on Elm Street.* #2—*Flowers in the Attic; Deadly Illusion.*

914. LIVINGSTON—COLONY—(992-0800). *Three Men and a Baby.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *Planes, Trains and Automobiles.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Flowers in the Attic.* #2—*Baby Boom.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Barfly.* #2—*Three Men and a Baby.* #3—*Baby Boom.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Suspect.* #2—*Fatal Beauty.* #3—*Flowers in the Attic; Cinderella.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Hello Again.* #2—*Dirty Dancing.* #3—*Baby Boom; Three Men and a Baby.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Fatal Attraction.* #2—*Teen Wolf Too.* #3—*Less Than Zero.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Planes, Trains and Automobiles.* #2—*Fatal Attraction.* #3—*Nuts.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Cinderella; Hello Again.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Flowers in the Attic.* #2—*Baby Boom.*

932. ELIZABETH—ELMORA—(352-3483). Through 12/3: *Teen Wolf Too.* Beg. 12/4: *The Princess Bride.*

933. LINDEN—QUAD—(925-9787). #1—*Flowers in the Attic.* #2—*Three Men and a Baby.* #3—*The Running Man.* #4—*Dirty Dancing; Cinderella.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Barfly.*

936. UNION—UNION—(686-4373). #1—*Fatal Attraction.* #2—*Planes, Trains and Automobiles.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Suspect.* #2—*The Running Man.* #3—*Dirty Dancing.*

938. WESTFIELD—TWIN—(654-4720). #1—*Cinderella; Three Men and a Baby.* #2—*Hiding Out.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Three Men and a Baby.* #2—*Baby Boom; Cinderella.*

951. CLOSTER—CLOSTER—(768-8800). *Planes, Trains and Automobiles.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Flowers in the Attic.* #2—*Planes, Trains and Automobiles.* #3—*Three Men and a Baby.* #4—*Cinderella; Suspect.*

953. EMERSON—TOWN—(261-1000). #1—*The Running Man.* #2—*Fatal Attraction.*

954. FAIR LAWN—HYWAY—(796-1717). #1—Through 12/3: *Stakeout.* Beg. 12/4: *The Big Town.* #2—Through 12/3: *Made in Heaven.* Beg. 12/4: *Like Father Like Son.*

955. FAIRVIEW—TWIN—(941-2424). #1—*The Running Man.* #2—*Fatal Attraction.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Nuts.* #2—*Teen Wolf Too.*

958. OAKLAND—TWIN—(337-4478). #1—*The Running Man.* #2—*Teen Wolf Too; Cinderella.*

959. PARAMUS—CINEMA 35—(845-5070). *Dirty Dancing.*

960. PARAMUS—DRIVE-IN—(368-1440). Through 12/3: *Death Wish IV.* Beg. 12/4: *Death Row Gameshow.*

961. PARAMUS—BERGEN MALL—(845-4449). *Barfly; Cinderella.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Nuts.* #2—*Hello Again.* #3—*Baby Boom.* #4—*Flowers in the Attic.* #5—*Suspect.* #6—*Fatal Attraction.* #7—*Planes, Trains and Automobiles.* #8—*The Running Man.* #9—*Three Men and a Baby.#* #10—*Three Men and a Baby.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Teen Wolf Too.* #2—*The Princess Bride.* #3—*Sign O' the Times.*

964. RAMSEY—CINEMA—(825-2090). *Cinderella; Baby Boom.*

965. RAMSEY—INTERSTATE—(327-0153). Program unavailable.

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Suspect.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Planes, Trains and Automobiles.* #2—*Fatal Attraction.* #3—*Dirty Dancing.* #4—*Three Men and a Baby.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Teen Wolf Too.* #2—*Baby Boom; Cinderella.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Teen Wolf Too; Date With an Angel.* #2—*Sign O' the Times; Dirty Dancing.* #3—*Jean de Florette; Cinderella.*

970. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Barfly.* #2—*Baby Boom.* #3—*Suspect.*

971. WESTWOOD—PASCACK—(664-3200). #1—*Teen Wolf Too.* #2—*Three Men and a Baby.* #3—*Cinderella.* #4—*Dirty Dancing.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

★ **ANNA**—(1 hr. 40 min.; 1987) The veteran actress Sally Kirkland has a triumph in this engaging New York independent film. She is Anna, a former Czech film star who lives in painful exile in New York, hanging on to the edges of the theatrical scene. The tall, blonde, and very skinny Kirkland may not look Czech, but that hardly matters—she creates a sense of deepdown Europeanness, estrangement as a state of mind. And underneath all the suffering, there's a kind of giddiness that's very appealing. Wearing a black peasant cloak, young Krystyna (Paulina Porizkova) shows up from Czechoslovakia and throws herself on Anna's charity. Born around 1968, the time of the revolt, she has no historical memory, and when she gets to America she steals elements from Anna's heroic past and simply passes them off as her own and becomes a media star. The movie becomes a kind of small-scale *All About Eve.* Director Yurek Bogayevicz, himself a Polish emigré, lays on the scenes of Anna's humiliation perhaps a little heavily, but he has a feeling for the absurdities of the New York theater scene and bitterness of exile. A modest, entertaining movie. With Robert Fields, Ruth Maleczech, and Stefan Schnabel. Written by Agnieszka Holland. PG-13. **63**

BABY BOOM—(1 hr. 43 min.; 1987) Returning to comedy after years of dramatic roles, Diane Keaton has lost her dithering vagueness; she's brisk, almost fierce as a New York corporate super-achiever who loses interest in her job when a tiny 13-month-old baby comes into her life. The team of Nancy Meyers and Charles Shyer (they both wrote; he directs) package journalistic clichés about women and work, women and babies, "having it all," etc. They don't discover anything, and they have a knowing, commercially shrewd populist streak—anyone who thinks he's a little better than anyone else gets taken down a peg. Still, irritating and corny as the movie is, Keaton is so good that you can watch the picture with pleasure. She's a great clotheshorse. Her nasty moods have a giddy transparency (you can see the nice, struggling woman underneath the bitch). When her character moves to Vermont and nearly goes crazy from boredom, Keaton has another wonderful moment, lamenting her life to a frightened local plumber as she stalks about in the cold like a snowbound Medea. With Sam Shepard (doing almost nothing) as the country vet who makes Keaton into a woman, Sam Wanamaker, James Spada. (10/12/87) PG. **20, 85, 203, 210, 213, 223, 307, 311, 400, 406, 501, 503, 504, 505, 510, 512, 513, 601, 523, 530, 608, 616, 626, 634, 636, 706, 713, 718, 722, 724, 761, 808, 809, 818, 818, 904, 906, 916, 917, 919, 931, 950, 962, 964, 968, 970**

★ **BARFLY**—(1 hr. 40 min.; 1987) A scruffy, cruel, and joyous comedy about life on the bottle, starring Mickey Rourke, in an extraordinarily delicate performance, as the king of the Los Angeles bums. His Henry Chinaski, an arrogant bottom dog, is a serene and happy man with a scarred hide. He drinks all day, brawls in the alley behind his favorite bar, the Golden Horn, and then returns to his filthy room, where he finds some Mozart on the radio and begins to write. Living poorly leaves him alone to work. Squalid and scabrously funny, the movie is an act of happy vanity on the part of Charles Bukowski, who wrote the screenplay. Now almost seventy, the Los Angeles poet and novelist has been writing and drinking for many years; he's probably earned the right to turn a rummy into a modern knight-errant, and Rourke, with his whispering softness, adds touches of gentleness and ironically graceful manners to the myth of a heroic tosspot. A deglamorized, remarkably straightforward Faye Dunaway is on hand as another hardened skid-row type. She and Rourke, approaching each other gingerly, with exaggerated care, become lovers. There isn't much of a story, but the movie is filled with affection for a comically sordid milieu. For the tough-minded, it's great fun. Dir. Barbet Schroeder. Cinematography by Robby Muller. With Alice Krige as an upper-class literary hanger-on. (10/26/87) R. **10, 54, 87, 221, 308, 313, 526, 723, 800, 807, 820, 917, 935, 961, 970**

CRY FREEDOM—(2 hr. 35 min.; 1987) Sir Richard Attenborough's mournful and lofty film about South Africa is a major event in the history of liberal agitation but, alas, almost no event at all in the history of film. The movie gives us a sense of the size and beauty of the South African terrain, and we get some nicely delivered lectures on the evils of apartheid, but *Cry Freedom* is closer to disquisition than drama—the outrage is created from way outside. The liberal white journalist Donald Woods (Kevin Kline, in a fine performance) becomes the lens through which we see the country. Woods makes friends with the talented black leader Stephen Biko (Denzel Washington) in 1975 and listens raptly as Biko expounds the necessity for "black consciousness"—the notion that blacks have to take pride in their own traditions and run their own political groups without the leadership or the aid of whites, however friendly. Washington makes Biko a dazzlingly intelligent man with a special gift of temperament—the ability to argue with the enemy, even contradict him, without insulting his self-esteem. When Biko dies (murdered by the security police) halfway through the film, Attenborough, as if to prevent the audience from falling into despair, shifts the movie to an adventure story—the escape of Donald Woods (carrying a manuscript about Biko) and his family from hellish South Africa. Unwittingly, Attenborough has equated the regeneration of a white man's conscience with the suffering experienced by the entire black population. A sense of irrelevance overpowers the movie. Written by John Briley, from two books by Woods, *Biko* and *Asking for Trouble.* Shot in Zimbabwe. (11/16/87) PG. **41, 62, 85**

DARK EYES—(1 hr. 58 min.; 1987) In Italian, Eng. subtitles. The Russian director Nikita Mikhalkov is the cinema's reigning poet of high-bourgeois indolence. His sumptuous, rather incoherent new movie is the story of a man who can't pull himself together. Marcello Mastroianni stars as an innovative Italian architect who marries an heiress (Silvana Mangano) and gets sucked into her moneyed, lazy way of life. At a spa, he meets a beautiful young Russian woman, and he thinks he's been invigorated. The plot, cobbled together from a number of Chekhov stories, is so loosely constructed that at times one forgets what the picture is about. Mikhalkov avoids the dramatic development in place of the generous, foolish gesture. Yet, the movie has the richest palette around, with beautiful episodes set in Italy and Russia and some memorable outbursts of lyrical bufoonery. The Russian performers work in an amazingly expansive style—they practically sing their lines. (10/5/87) R. **11, 81, 206, 223, 613, 719**

DATE WITH AN ANGEL—(1 hr. 45 min.; 1987) A beautiful angel mysteriously appears in a young man's swimming pool one morning, complicating his already complicated love life. With Phoebe Cates, Michael E. Knight, and Emmanuelle Béart. Written and directed by Tom McLoughlin. PG. **33, 210, 304, 313, 319, 714, 763, 903, 969**

DIRTY DANCING—(1 hr. 40 min.; 1987) It's the summer of 1963, and Baby (Jennifer Grey), an over-protected Jewish girl, teams up with a working-class dance instructor, Johnny Castle, (Patrick Swayze) at a Catskills resort. The movie is an educated girl's erotic fantasy, middle-class Jewish division, and encrusted in wish fulfillment, but it's fun and you may find it irresistable. Patrick Swayze does a fine, professional job with a character trapped in the goo of idealization. The sequences in which he teaches the repressed Baby how to move on the dance floor—a girl's perfect dream of sexual initiation—are nicely directed by Emile Ardolino. The rest of the movie, however, is conceived in the heated erotic-moral simplicities of a young adult's fiction. And the clichés turn a little thick and knowing: the poor, we're supposed to think, may be sexy, but they still need the Jews, who will teach them how to stand up for themselves. With Cythnia Rhodes, Jack Weston, Jerry Orbach, and Kelly Bishop. Written by Eleanor Bergstein. PG-13. **11, 47, 112, 200, 221, 223, 310, 317, 502, 511, 601, 520, 521, 530, 606, 608, 608, 621, 625, 627, 636, 706, 710, 715, 720, 721, 725, 814, 903, 919, 933, 937, 959, 967, 969, 971**

FATAL ATTRACTION—(2 hr.; 1987) It starts as a shrewdly observed, nuanced drama of New York life and manners. Glenn Close, as a rather voracious single woman working in publishing, seduces married man Michael Douglas, and they spend the weekend together. When he tells her it's over, he's returning to his happy life with his wife and child, she flares up and won't let him go. There's an edge of desperation to Close's portrait that is frightening, but her case against Douglas makes plenty of sense. Then the filmmakers (writer James Dearden; director Adrian Lyne), who have created the Close character using feminist perceptions and arguments, give way to male paranoia and betray her altogether. They turn her into a knife-wielding monster, and the picture becomes despicable—a ghoulish horror picture with blood thrills for the jaded. It's a tense, fascinating and original movie until it falls to pieces. With lovely Anne Archer as the wife. (10/5/87) R. **24, 64, 80, 101, 102, 108, 110, 112, 206, 210, 212, 215, 217, 219, 220, 222, 300, 302, 305, 314, 315, 317, 401, 406, 505, 509, 512, 516, 517, 525, 530, 601, 606, 608, 610, 612, 616, 618, 621, 625, 635, 705, 706, 709, 715, 723, 757, 762, 802, 808, 809, 819, 820, 900, 901, 904, 920, 921, 936, 953, 955, 962, 967**

FATAL BEAUTY—(1 hr. 43 min.; 1987) Whoopi Goldberg stars as a street-smart cop who prefers forceful words to deadly force, but uses both to get quantities of tainted cocaine off the streets. With Sam Elliott and Rubén Blades. Screenplay by Hilary Henkin and Dean Riesner. Dir. Tom Holland. R. **33, 90, 112, 216, 303, 530, 531, 918**

FLOWERS IN THE ATTIC—(1 hr. 35 min.; 1987) From the V. C. Andrews best-selling novel, this story deals with a woman who locks her children in the attic in order to remain in her father's will. With Louise Fletcher, Victoria Tennant, and Kristy Swanson. Written and directed by Jeffrey Bloom. PG-13. **3, 20, 31, 88, 90, 92, 100, 101, 103, 108, 112, 200, 207, 208, 214, 216, 217, 220, 220, 222, 304, 305, 316, 321, 400, 406, 500, 505, 509, 510, 517, 530, 603, 606, 608, 611, 616, 625, 631, 634, 702, 705, 706, 711, 753, 764, 903, 913, 916, 918, 931, 933, 952, 962**

THE FUNERAL—(2 hr. 4 min.; 1987) A black comedy about the chaos that unfolds when a modern show business family is obliged to hold a traditional Buddhist funeral for the family patriarch—a lecherous brothel owner. With Nobuko Miyamoto and Tsutomu Yamazaki. Written and directed by Juzo Itami. **82**

GABY—(1 hr. 54 min.; 1987) The life story of Gabriela Brimmer, a woman living in Mexico who overcame her severe physical disabilities to become a writer and poet. With Liv Ullmann, Norma Aleandro, and Robert Loggia. Written by Martin Salinas and Michael James Love. Dir. Luis Mandoki. R. **46**

THE GLASS MENAGERIE—(2 hr. 14 min.; 1987) Paul Newman's production of Tennessee Williams's beautiful early play *The Glass Menagerie* is a little grim and monotonous (the brown wallpaper alone is enough to induce claustrophobia), and although monotony cannot be justified, a stifling sense of life's diminishing possibilities is certainly part of the play's meaning. Newman has made the actors seem members of an excruciatingly tight-knit family. John Malkovich, as Tom, the Williams autobiographical figure, is slightly fey, and wicked in his bruising arguments with his mother, Amanda—he enjoys tormenting her. This is Malkovich's most acid work in movies so far, but Joanne Woodward is too perky for the great role of Amanda Wingfield, the egotistical southern belle in decline; Karen Allen doesn't do much with Tom's morbidly shy, doomed sister, Laura; and James Naughton, though likable, is a bit too self-confidently smooth as the well-meaning but ultimately betraying gentleman caller. In all, an honorably serious, half-inspired production. (11/2/87) PG. **43**

HELLO AGAIN—(1 hr. 36 min.; 1987) Brought back from the great beyond by a magical spell, Shelley Long decides to add some supernatural sizzle to her second go-around in life. With Corbin Bernsen, Judith Ivey, and Gabriel Byrne. Written by Susan Isaacs. Dir. Frank Perry. PG. **44, 200, 214, 302, 304, 308, 313, 406, 500, 508, 513, 517, 519, 520, 521, 523, 530, 606, 608, 626, 638, 706, 713, 722, 753, 800, 903, 906, 919, 930, 962**

THE HIDDEN—(1 hr. 38 min.; 1987) A Los Angeles police detective is faced with the toughest case of his career when law-abiding citizens start turning into ruthless killers. With Michael Nouri and Kyle Maclachlan. Screenplay by Bob Hunt. Dir. Jack Sholder. R. **6, 36, 90, 112, 202, 313, 530, 606, 723, 913**

★ **HOPE AND GLORY**—(1 hr. 52 min.; 1987) John Boorman's shockingly happy memoir of growing up during the blitz. At the beginning of the war, the seven-year-old Boorman—called Bill Rohan (Sebastian Rice Edwards) in the movie—lives with his parents and two sisters in a dreary London suburb of semi-detached row houses. The bombs fall and the houses crack open, revealing a treasure chest of riches. The boys play about them joyously, and life stirs in the ruins—a whole culture shrugs off its dowdy habits. The picture is probably as good—as rich, as varied, as funny—as a vignette movie without an active leading character could be. Individually, the episodes are very fine, but they don't add up to something powerful. Bill is a silent, sensitive boy—an observer, not a hero. Boorman doesn't create a plot around him—a conflict, say, with his unhappily married parents, a wartime adventure, or anything else. Bill has no secret life that matters. In the end, Boorman's blithe countermyth of the blitz is wonderful in spots but weightless on the whole. With Sarah Miles, Ian Bannen. (10/26/87) PG-13. **53, 89**

HOUSE OF GAMES—(1 hr. 42 min.; 1987) David Mamet's first time out as director of his own material (in the movies) turns out to be both fascinating and inept. Mamet's wife, Lindsay Crouse, stars as an uptight psychiatrist who tries to help a client and becomes involved with some companiable con men. When the hustlers try to take *her* money, she discovers that she loves the feeling of danger that envelops her; she wants more of it, and falls in love with the saturnine, dominating leader of the group (Joe Mantegna). Mamet, of course, is running a con job on the moviegoer; part of the fun of the picture is trying to figure out what is really happening and what is a fake. The movie has intellectual pleasures unknown in other thrillers, but it has been directed with bizarre stiffness. Mamet poses his actors against all-white or black backgrounds and gets them to read their lines in zomboid elocutionary style. It doesn't seem possible that so solemn and ritualistic a picture can really be about the joys of larceny. The anonymous city that provides the backgrounds is Seattle. (10/19/87) R. **5, 51, 203, 509, 526, 703, 709, 807**

JEAN DE FLORETTE—(2 hr. 2 min.; 1986) In French, Eng. subtitles. Yves Montand, giving a powerful performance as a mean old peasant, is the best thing in this French culture package by the producer-director Claude Berri. Montand is César, the Provençal peasant clan leader who schemes to reduce the value of a neighbor's land so that he and his nephew, Ugolin, can buy it at a low price. The neighbor, Jean (Gérard Depardieu), is a hunchback with incredible will and dignity, a good man from the city with elaborate plans for growing vegetables, breeding rabbits—all defeated by César and Ugolin's chicaneries. Berri relies on such square epic devices as the Dignity of Labor and the Passing of the Seasons (all four of them). (7/20/87) PG. **81, 533, 969**

HOUSEKEEPING—(1 hr. 57 min.; 1987) A free-spirited young woman is charged with rearing her two nieces when their mother commits suicide, and her unorthodox lifestyle scandalizes the small town where they live. With Christine Lahti. Written and directed by Bill Forsyth. PG. **83**

★ **THE LAST EMPEROR**—(2 hrs. 45 min.; 1987) Bernardo Bertolucci's masterly epic, which recounts the bizarre, hapless life of Pu Yi (1905-67), the last of the Ching dynasty, is a dream of imperial China—a Western dream, idealized, sexualized, in which the court rituals have become so hyperconsciously artificial they cross over into erotic theater. Set up as emperor at age 3, Pu Yi, magnificent in yellow brocade, ruled the Forbidden City of Peking—but only the Forbidden City. The rest of China had become a republic by 1912, and the emperor was ignored. In re-creating the court rituals, Bertolucci, designer Ferdinando Scarfiotti, and cinematographer Vittorio Storaro don't give us the usual splotchily photographed junk collection that passes for decor in period epics. They use color, architecture, and masses of people with amazing freedom and lightness. The beauty, however, is provisional, doomed. Pu Yi lived long enough to be imprisoned in a "re-educational" center by the Chinese Communists as a "war criminal." Bertolucci and screenwriter Mark Peploe cut back and forth between the spectacular court and the dour prison camp, where art and luxury have given way to the reproving drabness of Communist kitsch. At the end of his life, Pu Yi becomes an ordinary citizen in gray, a state of spiritual purification that Bertolucci seems to approve. The muted ending leaves one uneasy: Has Bertolucci taken the proper Communist line in order to gain admission to the Forbidden City? With John Lone as the grown-up Pu Yi, Joan Chen as his empress. (11/30/87) PG-13. **55**

LESS THAN ZERO—(1 hr. 36 min.; 1987) Bret Easton Ellis's affectless little 1985 novel about super-rich Beverly Hills teenagers has been turned into a heartfelt but conventional film about friendship, loyalty, and love. The book's tone of studied languor and casual decadence has been betrayed, which is just as well, since few of us would have had the patience to watch scene after scene of beautiful young morons staring dully into swimming pools or drifting through orgies. The children self-importantly run in and out of their clubs and do enough cocaine to make a line, either straight or zigzaggy, from Los Angeles to San Jose. Yet amid the trivial narcissism there's one thing that's great—Robert Downey Jr.'s performance as the doomed Julian, an exuberant kid who freebases cocaine until he turns purple. Downey is so high-spirited that you can't take in, at first, that he's really in trouble; he doesn't seem like a boy who needs drugs to get high. When he falls apart, the picture becomes unexpectedly powerful. As for the rest, the swank junior decadence has an anthropological curiosity, like a visit to Aborigines' huts in the outback. With Andrew McCarthy as the straight-arrow Clay and Jami Gertz, uncontrollably nervous, as hapless Blair. Harley Peyton did the adaptation. Marek Kanievska directed. (11/23/87) R. **7, 33, 48, 218, 219, 312, 313, 406, 509, 529, 606, 608, 702, 755, 816, 820, 903, 920**

MANON OF THE SPRING—(1 hr. 53 min.; 1987) In French, Eng. subtitles. This sequel to *Jean de Florette* is about love rather than greed, so it's not quite as stiff as the first film. We pick up the story of the Soubeyran clan, César (Yves Montand) and his nephew Ugolin (Daniel Auteuil), some ten years after they have destroyed their neighbor Jean. They grow carnations on his land now, irrigating the crop with the spring they had hidden from his view. But his presence is still felt: His daughter, Manon (Emmanuelle Béart), roams the hillside tending goats—she actually *gambols*, a sprite of nature. When Ugolin spies on her as she bathes, he is hopelessly smitten. Director Claude Berri's staging of the material is about as clunky as can be, with an amazing number of plot developments propelled by people spying on one another or listening to one another's conversations. Everything is about twice as long as it needs to be, and the revelations at the end which enclose the plot in a fake "classical" circle of fate feels forced. With Yves Montand, who gives everything he's got in a rum part. Gérard Brach worked on the screenplay, which was adapted from novels by Marcel Pagnol. (11/16/87) PG. **49**

MATEWAN—(2 hr. 12 min.; 1987) John Sayles's retelling of a 1920 coal miners' strike in West Virginia has the virtue of surface authenticity. The little town, with its featureless wooden restaurant and church, is the perfect set, the players' faces are all wonderful, without an actorish mug in the group. Haskell Wexler's cinematography is beautifully dark and blended, and the great Hazel Dickens sings three mining-town songs a cappella in her pure, wrenching voice. Sayles obviously wanted to tell his story of solidarity and martyrdom in a quiet way, without a conventionally "rousing" treatment. Still, there's no reason to direct the movie in a monotone, or to allow all the principals—miners, black and Italian scabs who join the strike, labor organizer, company thugs—to just sit there gathering the hard shell of stereotype around them. The movie never comes fully to life. With James Earl Jones. PG-13. **11**

MAURICE—(2 hr. 15 min.; 1987) The team of Ismail Merchant (producer) and James Ivory (director) have taken on E. M. Forster's undistinguished but heartfelt coming-out-of-the-closet novel (written in 1913, it wasn't published until 1971, the year after Forster's death) and made something as good as can be imagined from such precious material. The dense, puzzled young stockbroker Maurice (James Wilby) struggles against every form of social disapproval and finally acknowledges his own homosexual nature, beginning an affair with a working-class man (Alec Scudder)—in Forster's terms, the one good and true friend. Much of the movie is not about the affair, but about Maurice's painful dithering as a young man. Since he struggles to accept something that the audience has already accepted about him, we're in an embarrassingly superior position to the movie's hero. Still, the movie is faithful to the book's every quivering emotion, tremulous fear, and occasional moments of defiance and passion. Ivory's direction has definitely grown more adept—more lucid and flexible, and psychologically richer. With Hugh Grant as the object of Maurice's platonic affections at Cambridge, Denholm Elliott as the gruff family doctor, and Ben Kingsley as a deadpan Yankee who tries to "cure" Maurice of his problem through hypnotism. Beautiful, luxurious settings at Cambridge and various country houses. Kit Hesketh-Harvey worked on the screenplay. (9/28/87) R. **50**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle, virtually plotless Swedish movie about a twelve-year-old boy whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. And sometimes he withdraws altogether, getting down on the floor and barking and tearing at people's cuffs. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. He meets many strange adults, and enters into a bewildering intimacy with a tomboy who plays soccer and boxes, but who then insists on showing him her tiny, budding breasts. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is fresh and surprisingly powerful. Dir. Lasse Hallström. (5/11/87) **11, 81, 533, 613**

NUTS—(1 hr. 58 min.; 1987) It feels like the kind of blowhard liberal play that triumphed on Broadway 30 years ago. Barbra Streisand, a throw-out from a rich family, plays a fearlessly truthful prostitute who glowers at people and makes grandstanding speeches. When one of Barbra's johns got violent, she killed him in self-defense. Nevertheless, she's on trial for manslaughter. Richard Dreyfuss defends her, but everyone else in the world, for one corrupt reason or another, wants to lock her up in a mental institution for life. Simply by blurting out the truth, Barbra exposes them all for the fakes and hypocrites that they are. Wow, what drama! Streisand, who produced the picture, gives herself more tight close-ups and grandstanding tirades than anyone since her co-star, Richard Dreyfuss, went over the top in *Whose Life Is It, Anyway?* Actors kill for roles like this; the audience becomes the unwilling victim. With a 50s-Broadway supporting cast: Maureen Stapleton, Eli Wallach, Karl Malden, Robert Webber, James Whitmore, William Prince. Martin Ritt directed. Darryl Ponicsan and Alvin Sargent worked on the adaptation of Tom Topor's play. (11/30/87) R. **5, 33, 53, 66, 85, 112, 210, 213, 218, 219, 301, 310, 316, 318, 406, 503, 505, 518, 525, 528, 530, 603, 606, 608, 610, 617, 625, 705, 706, 707, 723, 724, 752, 756, 801, 808, 819, 820, 904, 921, 956, 962**

PLANES, TRAINS AND AUTOMOBILES—(1 hr. 32 min.; 1987) Reviewed in this issue. R. **24, 32, 60, 67, 85, 100, 101, 102, 108, 112, 210, 215, 216, 217, 219, 220, 300, 305, 306, 306, 314, 317, 401, 406, 505, 509, 510, 512, 516, 517, 530, 601, 606, 608, 610, 616, 618, 625, 634, 635, 637, 705, 706, 709, 715, 718, 723, 759, 762, 801, 816, 819, 821, 901, 904, 915, 921, 936, 951, 952, 962, 967**

THE PRINCESS BRIDE—(1 hr. 38 min.; 1987) A comic fairy-tale adventure with everything from evil princes to klutzy wizards, based on the William Goldman novel. With Mandy Patinkin, Christopher Guest, and Billy Crystal. Screenplay by Goldman. Dir. Rob Reiner. PG-13. **21, 61, 84, 213, 304, 503, 514, 517, 527, 529, 600, 608, 619, 621, 625, 631, 700, 713, 714, 725, 755, 817, 932, 963**

THE RUNNING MAN—(1 hr. 41 min.; 1987) Set in the 21st century when the media and government have merged to form the Network, a cop, framed by the corrupt government, is forced to compete in a gladiator-like public gameshow. With Arnold Schwarzenegger, Maria Conchita Alonso, and Richard Dawson. Screenplay by Steven de Sousa. Dir. Paul Michael Glaser. R. **24, 36, 62, 67, 85, 90, 92, 100, 103, 104, 106, 107, 108, 109, 112, 200, 204, 207, 208, 212, 213, 216, 218, 219, 220, 222, 300, 301, 312, 316, 318, 319, 322, 402, 406, 504, 505, 506, 512, 514, 517, 523, 527, 530, 602, 606, 608, 610, 611, 612, 621, 625, 631, 635, 703, 704, 706, 712, 722, 724, 753, 759, 803, 805, 810, 815, 818, 900, 902, 904, 910, 912, 933, 937, 953, 955, 958, 962**

★ **SAMMY AND ROSIE GET LAID**—(1 hr. 40 min.; 1987) A tumultuous, intellectually exciting (and exhausting) comedy of sexual manners from playwright Hanif Kureishi and director Stephen Frears, the team that made *My Beautiful Laundrette.* The Anglo-Pakistani Sammy (Ayub Khan Din) is a young London accountant; his English wife Rosie (Frances Barber) is a left-wing writer and social worker, a free spirit and connoisseur of disorder who sleeps with men from the working class. As a riot rages around their London apartment, Sammy's father, Rafi (Shashi Kapoor), a plump, witty scoundrel, shows up from the East. He enters Sammy and Rosie's life, astounded by the clutter and violence of an England that he had once idealized as the home of order and civilization. There are more characters—many more—and a whirling sense of life as a non-stop wild party, in which people say vile things to one another but connect with strangers from all levels of society. The filmmakers see the disorder as part of a roistering human comedy and as inherently creative—an attack on the complacencies of Thatcherite England. The movie is a bit much though—it's glib, and sometimes pretentious, and it throws more ideas at us than we can reasonably handle. Its intellectual luridness is both exhilarating and dismaying. With Claire Bloom. (11/9/87) R. **82**

SIESTA—(1 hr. 37 min.; 1987) When a stuntwoman is faced with the most dangerous stunt of her career, she runs away to Spain to find the man she loves, but is thrust into a hallucinatory journey of self-revelation. With Ellen Barkin, Julian Sands, and Jodie Foster. Written by Patricia Louisianna Knop. Dir. Mary Lambert. R. **7, 35, 87**

SIGN O' THE TIMES—(1 hr. 30 min.; 1987) The concert film of Prince's European summer tour. With performances by Sheila E., Sheena Easton, and Cat Glover. Written and directed by Prince. PG-13. **10, 25, 30, 90, 109, 111, 112, 207, 209, 214, 312, 404, 507, 530, 609, 626, 711, 753, 902, 911, 963, 969**

★ **SUSPECT**—(1 hr. 22 min.; 1987) A very businesslike and appealing Cher as a Washington public defender who takes on the case of a hulking, silent Vietnam vet accused of murder; Dennis Quaid, in his most self-assured performance yet, as a juror who improperly helps her defend the client; John Mahoney as an irascible judge. Peter Yates's thriller, from a screenplay by Eric Roth, may not be very plausible, but it's consistently entertaining—filled with insinuating inside-Washington talk. Yates uses dark shadows and a battery of standard directorial tricks to keep us in a nervous state, but he's so eager to crank the thrill machine that he makes some rather defenseless people—homeless rummies—look infinitely dangerous. (11/2/87) R. **7, 33, 60, 85, 109, 200, 203, 223, 304, 309, 321, 504, 505, 509, 512, 514, 519, 523, 529, 600, 609, 621, 625, 627, 634, 636, 637, 702, 708, 709, 724, 760, 805, 822, 903, 918, 937, 952, 962, 966, 970**

TEEN WOLF TOO—(1 hr. 35 min.; 1987) The cousin of the original *Teen Wolf* deals with the problems of the first week of college, complicated, of course, by his hairy secret personality. With Jason Bateman and Kim Darby. Screenplay by R. Timothy Kring. Dir. Christopher Leitch. PG. **37, 65, 90, 106, 109, 111, 112, 204, 207, 209, 210, 218, 219, 220, 222, 300, 304, 306, 309, 315, 404, 406, 503, 506, 509, 514, 517, 523, 530, 600, 606, 608, 610, 611, 612, 621, 625, 631, 634, 706, 708, 709, 714, 723, 724, 756, 763, 803, 815, 818, 900, 902, 904, 911, 920, 932, 956, 958, 963, 968, 969, 971**

THREE MEN AND A BABY—(1 hr. 39 min.; 1987) Reviewed in this issue. PG. **20, 22, 34, 52, 52, 84, 89, 101, 106, 110, 112, 200, 202, 204, 214, 214, 219, 220, 300, 302, 302, 304, 307, 309, 313, 504, 505, 512, 516, 517, 524, 527, 530, 601, 606, 608, 610, 612, 618, 621, 625, 700, 706, 708, 715, 722, 753, 801, 810, 816, 903, 914, 917, 919, 933, 938, 950, 952, 962, 962, 967, 971**

WALKER—(1 hr. 35 min.; 1987) The story of 19th-century soldier of fortune William Walker who, with the backing of American business interests and a band of mercenary soldiers, declared himself president of Nicaragua. With Ed Harris, Marlee Matlin, and Peter Boyle. Screenplay by Rudy Wurlitzer. Dir. Alex Cox. R. **5, 87**

THE WANNSEE CONFERENCE—(1 hr. 25 min.; 1987) In German, Eng. subtitles. Reviewed in this issue. **45**

THE WHALES OF AUGUST—(1 hr. 30 min.; 1987) Lillian Gish and Bette Davis star in this story of two sisters coming to terms with old age. With Vincent Price and Ann Southern. Written by David Berry. Dir. Lindsay Anderson. **55**

REVIVALS

CINDERELLA—(1 hr. 14 min.; 1987) A poor scullery maid becomes the belle of the ball and meets her Prince Charming with the aid of some resourceful mice and a frumpy fairy godmother in this re-release of the Disney classic. Wilfred Jackson, Hamilton Luske, and Clyde Geronimi were supervising directors. G. **20, 36, 40, 42, 66, 87, 100, 103, 106, 109, 111, 112, 200, 204, 206, 209, 212, 214, 219, 222, 223, 300, 304, 306, 312, 313, 318, 321, 400, 406, 500, 504, 505, 507, 508, 512, 513, 517, 523, 530, 606, 609, 610, 611, 612, 618, 621, 625, 631, 633, 636, 706, 708, 709, 714, 716, 721, 723, 724, 753, 802, 805, 812, 817, 822, 900, 902, 903, 918, 930, 933, 938, 950, 952, 958, 961, 964, 968, 969, 971**

DON'T LOOK NOW—(1 hr. 50 min.; 1973) A thin but visually compelling thriller, based on a Daphne du Maurier story, about a couple in Venice who experience occult phenomena relating to the drowning death of their young daughter. Donald Sutherland and Julie Christie are in top form. Dir. Nicolas Roeg. **9**

THE FALLEN IDOL—(1 hr. 34 min.; 1948) This Graham Greene–Carol Reed collaboration is not as great as their classic, *The Third Man,* but it is a beautifully constructed and satisfying thriller nonetheless. Little Bobby Henrey is the eight-year-old ambassador's son who tries to protect the embassy butler, Ralph Richardson, from the suspicion of having committed a murder. Large stretches of the movie are shot from the boy's point of view and capture the special frustration that a child encounters trying to convince adults that he actually knows something. With Michèle Morgan. **8**

FAT CITY—(1 hr. 40 min.; 1972) John Huston's absorbing boxing movie, with Jeff Bridges as a young fighter, Stacy Keach as an older one, and Susan Tyrrell as boozing lady who hangs around. Plenty of squalid satisfying, fight-game atmosphere. **2**

FITZCARRALDO—(2 hr. 37 min.; 1982) In German, Eng subtitles. Epic folly from director Werner Herzog. cracked colonial entrepreneur (Klaus Kinski) want desperately to build an opera house for his shabby cit in the Amazon jungle. Hoping to finance his schem by forging a new trade route for rubber, he has a Indian tribe haul a steamship by hand over a mountain—an image so monstrous and static it becomes joke. With Claudia Cardinale. **2**

KNIFE IN THE WATER—(1 hr. 35 min.; 1962) In Polish Eng. subtitles. This was Roman Polanski's first fil (made in Poland) and arguably his best. A triangle involving an older, almost bourgeois husband, hi younger and dissatisfied wife, and the handsom young drifter they pick up as a boat hand for thei yachting cruise, the film is full of subtle but disturbin implications—sexual, social, political. Jerzy Skolimowski collaborated on the intelligent script. **8**

THE LAST PICTURE SHOW—(1 hr. 58 min.; 1971) Pete Bogdanovich's stunningly crafted drama of sexua strivings among teenagers growing up in a lackluste Texas town of the early fifties. Astonishing acting b Timothy Bottoms, Jeff Bridges, Cloris Leachman Cybill Shepherd, Ellen Burstyn, and Ben Johnson most of them unknowns at the time. **2**

THE MOON IN THE GUTTER—(2 hr. 6 min.; 1983) A unmitigated disaster by Jean-Jacques Beineix, the talented director of *Diva*. The movie is solemn, even portentous; Beineix gives us a port setting, a bar, a pool o blood, a group of ineffably languid characters circlin around one another, a generally amorphous atmosphere. With Gérard Depardieu and Nastassja Kinski **9**

PARIS, TEXAS—(2 hr. 25 min.; 1984) A fiasco. San Shepard wrote it and Wim Wenders directed it, an what results from this doubling up of obsessions wit mythic America is a movie composed entirely of self conscious flourishes. Harry Dean Stanton stars as mute wanderer who has been shattered ever since h and his wife (Nastassja Kinski) split up. Discovered i the desert, Stanton collects his towheaded chil (Hunter Carson), who has been raised by his brother and heads for Texas to find Kinski. **2**

RASHOMON—(1 hr. 30 min.; 1951) In Japanese, Eng subtitles. A pinnacle of Japanese filmmaking and th first film to bring awareness of that country's cinem to America, it's about a violent crime as seen throug the eyes of various witnesses. With Toshiro Mifun and Machiko Kyo. Dir. Akira Kurosawa. **1**

RED RIVER—(2 hr. 5 min.; 1948) One of the greatest o all Westerns. John Wayne and Montgomery Clif fight out an Oedipal drama during a long cattle drive Superbly intelligent, funny, and exciting. With Jo anne Dru, a bit overwrought as a frontier woman. Di Howard Hawks. **8**

SUDDENLY, LAST SUMMER—(1 hr. 54 min.; 1959) Gor Vidal's orchidaceous rewrite of a Tennessee William play that was already a bit florid. It's about homosexuality, cannibalism, and frontal lobotomy. Montgomery Clift is wooden as a psychoanalyst, but Elizabet Taylor is so beautiful, it doesn't matter that she isn' very good. Katharine Hepburn is the tremulous villain. Dir. Joseph L. Mankiewicz. **1**

THE TENANT—(2 hr. 5 min.; 1976) Roman Polanski directed and stars in this unusual tale of horror about young man in Paris who moves into an apartmen from which the previous tenant had committed suicide. He gradually assumes her identity and heads fo his own demise. At times preposterous, the movie i also perversely clever. With Isabelle Adjani, Shelle Winters, and Melvyn Douglas. **8**

3 WOMEN—(2 hr. 5 min.; 1977) Robert Altman's drean film, like his *Images* and *Brewster McCloud,* alternate uneasily between unreal reality and mundane fantasy A very superficial girl (Shelley Duvall) and an almos blank young woman (Sissy Spacek) keep exchangin personalities and finally absorb a third, even more nebulous older woman into a peculiar ménage. **9**

THEATER LISTINGS

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rformance length is approximate; also, price changes frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Wednesday, December 2

NN AND TELLER—A limited engagement with the two tricksters offering their own inimitable brand of scams, including one with a new twist involving a water tank said to 'contain elements of surprise and danger' (don't be scared--they're putting you on). Previews now prior to a 12/3 opening, and it's all over after 1/3/88. Tue. through Thur. at 8, Sun. at 7:30, $15 to $33; Fri. and Sat. at 8; Sat. at 2 and Sun. at 3, $15 to $29.50; and all performances from 12/26 to 1/3, $15 and $33. **Ritz Theater,** 219 West 48th Street (582-4022). 2 hrs. All major credit cards.

Now Playing

YTHING GOES—A brilliant revival of Cole Porter's musical, book by Timothy Crouse and John Weidman; original book by Guy Bolton, P.G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin. Featured in the cast are Patti LuPone, Howard McGillin, Bill McCutcheon, Anthony Heald, Rex Everhart, Anne Francine, Linda Hart, and Kathleen Mahony-Bennett. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 and $35; through 1/3. **Vivian Beaumont Theater,** Lincoln Center, 65th Street and Broadway (239-6200). 2 hrs. 10 mins. All major credit cards. **IRLS**

EAKING THE CODE–In Hugh Whitemore's play Derek Jacobi stars as the British mathematician, Alan Turing, credited as being the person responsible for breaking the German *Enigma* code; directed by Clifford Williams. Featured in the cast are Michael Gough, Jenny Agutter, Rachel Gurney, Michael Dolan, Robert Sean Leonard, Andrea Manolikakis, Richard Clarke, and Colin Meaney. Tues. through Thur. at 8, Sat. at 2, Sun. at 3, $27.50 to $37.50; Wed. at 2, $25 to $35; Fri. and Sat. at 8, $30 to $40. **Neil Simon Theater**, 250 West 52nd Street (757-8646). 2 hrs. 15 mins. All major credit cards. **IRLS**

OADWAY BOUND—Elizabeth Franz, Dick Latessa, Adam Philipson, Alan Manson, Carol Locatell, and Mark Nelson appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Opened 12/4/86. Mon. through Sat. at 8 (dark on Thursdays), $27.50 to $40; Sat. at 2, Sun. at 3, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hrs. 40 mins. All major credit cards. ● **IRLS**

RN THIS—John Malkovich and Joan Allen co-star in a play by Lanford Wilson (at present our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career up to now has consumed her, and whose present plight brings about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lou Liberatore. Mon. through Sat. at 8, $27.50 to $37.50, Sat. at 2, $25 to $35, Wed. at 2, $22.50 to $32.50. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 45 mins. All major credit cards. **IRLS**

CABARET—Joel Grey stars as the Master of Ceremonies in this renovated production of the musical with book by Joe Masteroff based on the play by John Van Druten, based on the stories by Christopher Isherwood; music by John Kander; lyrics by Fred Ebb. Alyson Reed plays Sally Bowles, and featured (nay, co-starred) in the cast are Regina Resnik, Werner Klemperer, Gregg Edelman, David Staller, and Nora Mae Lyng; directed by Harold Prince. Dances and cabaret numbers are staged by Ron Field. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $30 to $45; Fri. and Sat. at 8, $40 to $50; Wed. at 2, $28.50 to $40. **Imperial Theater,** 249 West 45th Street (239-6200). 2 hrs. 40 mins. All major credit cards. **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may very well last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $45; Wed. at 2, $25 to $40. **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hrs. 45 mins. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory. Mon. through Thur. at 8, Wed. and Sat. at 2; $30 to $45; Fri. and Sat. at 8, $30 to $47.50. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 10 mins. All major credit cards. ● ●

COASTAL DISTURBANCES—Another worthy promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a lonely private beach; directed by Carole Rothman. Featured in the cast are Stanja Lowe, Madeleine Potter, Tim Ryan, Heather Mac Rae, Addison Powell, Michael Maronna, Ron Guttman, Joanne Camp, and Angela Goethals; opened 3/4/87. Tue. through Fri. at 8, Wed. and Sat. at 2, Sun. at 3, $30, Sat. at 8, $33. **Circle in the Square,** 1633 Broadway (239-6200). 2 hrs. 20 mins. All major credit cards. **IRLS**

DON'T GET GOD STARTED—A gospel musical, written and directed by Ron Milner. Featured in the cast are Be Be Winans, Vanessa Bell Armstrong, Chip Fields, Marvin Wright-Bey, Conni Marie Brazelton, Ernie Banks, Marilyn Coleman, and Giancarlo Esposito. Tues. at 8, $25; Wed. and Thur. at 8, Sat. at 2, Sun. at 7:30, $25 and $35; Fri. and Sat. at 8, Sun. at 3, $30 and $40. **Longacre Theater,** 220 West 48th Street (239-6200). 2 hrs. All major credit cards. **IRLS**

FENCES—James Earl Jones stars in August Wilson's Pulitzer Prize-winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Mary Alice, Ray Aranha, Charles Brown, Frankie Faison, and Courtney Vance. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thur. at 8, $10 to $35; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $37.50; Wed. at 2, $8 to $30. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, $27.50 to $45. **St. James Theatre,** 246 West 44th Street (239-6200). All major credit cards. 2 hrs. 15 mins. ● ●

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little, the original stars, have returned to the cast, and are now the latest attraction of Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are Daniel Ziskie, Richard E. Council, Cheryl Giannini, GJosh Pais, and Jane Fleiss; opened 11/19/85. Tue. through Thur. at 8, $32.50 to $37.50; Fri. and Sat. at 8, $35 to $40; Wed. and Sat. at 2, Sun. at 3, $30 to $35. **Booth Theater,** 222 West 45th Street (239-6200). 2 hrs. 15 mins. All major credit cards.● ● **IRLS**

INTO THE WOODS—Bernadette Peters plays the Witch, Joanna Gleason is the Baker's Wife, Chip Zien's the Baker, Tom Aldredge is a Mysterious Man, Robert Westenberg is both Cinderella's Prince and Little Red Ridinghood's Wolf, in a musical written and directed by James Lapine; music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers and other classic scary fairy tales; the dance movement is by Lar Lubovitch. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $35 to $45. Fri. and Sat. at 8, $37.50 to $47.50, Wed. at 2, $30 to $40. **Martin Beck Theater,** 302 West 45th Street (947-0033). 2 hrs. 50 mins. All major credit cards. **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" in an uproariously funny show, focusing on a myriad of subjects; opened 12/22/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $30. **Brooks Atkinson Theater,** 256 West 47th Street (719-4098). 2 hrs. All major credit cards. ● **IRLS**

ME AND MY GIRL—Jim Dale, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a proper nobleman. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis Theatre,** 46th Street and Broadway (246-0102). 2 hrs. 30 mins. All major credit cards. ● **IRLS**

LES MISERABLES—A musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer, additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Gary Morris as Jean Valjean, Terrence Mann, Kelli James, Randy Graff, Norman Large, Jennifer Butt. Story is of a fugitive pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Mon. through Sat. at 8, Sat. at 2; $25 to $50.

200 tickets at $16 available Mon. through Thur. by presenting valid student I.D.'s at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards. **IRLS**

THE NERD—Gary Burghoff, Jim Borrelli, and Peter Mac Nicol are now the stars of the late Larry Shue's comedy about an architect and his difficulties contending with a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Debra Engle, Peggy Cosgrave, Wayne Tippit, and Timmy Geissler; opened 3/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $10 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $10 to $30. **Helen Hayes Theater,** 240 West 44th Street (944-9450). 2 hrs. 15 mins. All major credit cards.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Material contributors were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hrs. All major credit cards. ● ● **IRLS**

SHERLOCK'S LAST CASE—Frank Langella, who is delectably hateful, and likeable, as required, plays Sherlock, and Donal Donnelly (whose performance is an inexhaustible fount of comic energy) is Dr. Watson in this latest case of the great sleuth, written by Charles Marowitz, and directed by A. J. Antoon with *brio* and panache to spare. The production is inventive throughout, and Holmes gets to meet the sexy Liza Moriarty, the professor's daughter (Melinda Mullins). Featured in the cast are Jennie Ventriss (as Mrs. Hudson), Pat McNamara (as Lestrade), and Daniel M. Sillmun. Tue. through Sat. at 8, Sun. at 3, $27.50 to $37.50; Wed. and Sat. at 2, $22 to $32.50. **Nederlander Theater,** 208 West 41st Street (246-0102). 2 hrs. 20 mins. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Barry Bernal, Stacia Goad, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard star in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn. A great train race rounds the U. S. to determine the greatest locomotive of all. Cast members on skates play locomotives and cars. Tue.-Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin,** 51st St. W. of Broadway (586-6510). 2 hrs. 20 mins. **IRLS**

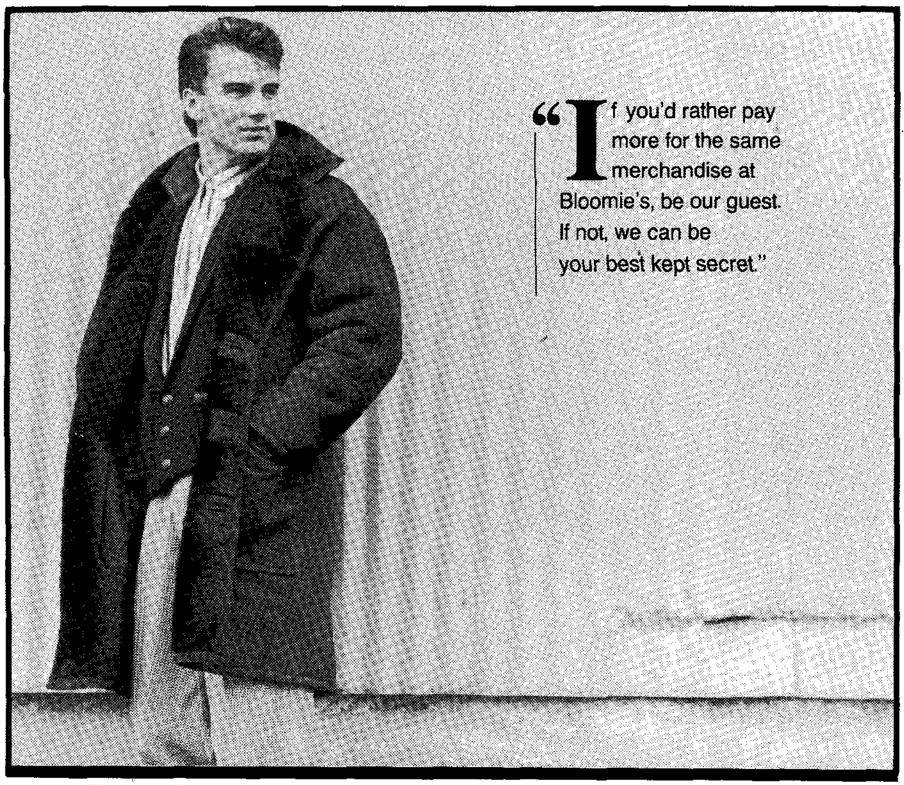
TEDDY AND ALICE—Len Cariou and Nancy Hume star in a musical (and it's the first musical you come out of *marching* the tunes) focusing on Theodore Roosevelt's turbulent first term in office, and on his relationship with his daughter. Book by Jerome Alden, music from the works of John Philip Sousa, plus original music by Richard Kapp, lyrics by Hal Hackaday. Also featured in the cast are Ron Raines and Beth Fowler; directed by John Driver; choreography by Donald Saddler. Tues. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $27.50 to $37.50. **Minskoff,** 200 W. 45th St. (869-0550). 2 hrs. 30 mins. **IRLS**

OFF BROADWAY

THE BOYS NEXT DOOR—Tom Griffin's play deals with conflicts in a story about four mentally disabled men who share an apartment as part of a hospital's outpatient experiment; directed by Josephine R. Abady. Featured in the cast are Josh Mostel, Christine Estabrook, Joe Grifasi, Ed Setrakian, John Wylie, William Jay, Joe Urla, Laurinda Barrett, and Dennis Boutsikaris, Mon. through Sat. at 8 (no Tuesday performances), Wed. and Sat. at 2, Sun. at 3; $20 to $28.50. **Lambs Theater,** 130 West 44th Street (997-1780).

THE CHOSEN—George Hearn and Ron Holgate star in a musical with book by Chaim Potok, based on his novel of the same name; the music is by Philip Springer and the lyrics by Mitchell Bernard, and the choreography is by Richard Levi. Featured in the cast are Rob Morrow, Richard Cray, Lynette Perry, Daniel Marcus, Mimi Turque, Michael Ingram, Eugene Troobnick, Caryn Kaplan, Patricia Ben Peterson, and Tia Reibling. Tues. through Sat. at 8, Wed. at 3, Sun. at 1 and 5:30; $27.50 to $35. **Second Avenue Theater,** 189 Second Avenue (674-1460).

CIRCUMSTANCES—Louis Mustillo's one-man play in which he portrays eight disparate characters, from a Vietnam veteran to a nervous teenager; directed by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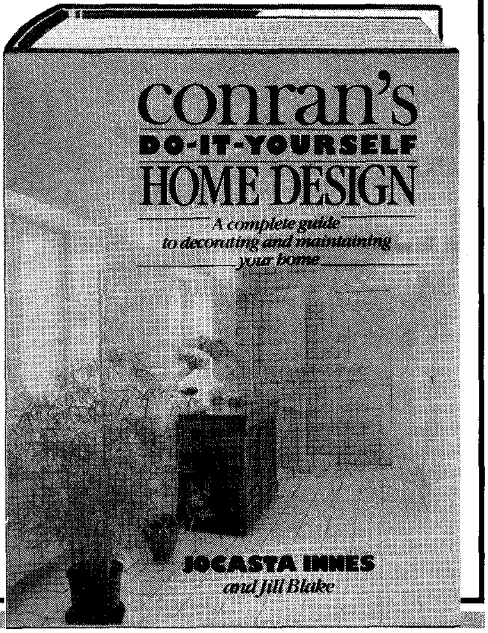
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Janis Powell. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $14 to $16. **Susan Bloch Theater,** 307 West 26th Street (691-7641).

IVING MISS DAISY—The return of Alfred Uhry's interesting and amusing play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured in the excellent (and original) cast are Dana Ivey, Morgan Freeman, and Ray Gill. Tue. through Sat, at 8, Wed. and Sat. at 2, Sun. at 3; $24.50 to $28.50. **John Houseman Theater,** 450 West 42nd Street (564-8038).

NTASTICKS—A musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade (or two). Tue.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $22-$26. **Sullivan St.Theater,** 181 Sullivan St. (674-3838). ● ●

ORA, THE RED MENACE—A reconceived, rewritten, and rejuvenated version of the 1965 musical, with new book by David Thompson, music and lyrics by John Kander and Fred Ebb; directed by Scott Ellis. It tells of a fashion illustrator, determined to change the world, who falls in love with an artist who introduces her to the emerging Communist Party. Featured in the cast are Veanne Cox, Peter Frechette, Lyn Greene, Dirk Lumbard, Maggie Gorell, Eddie Corbich, David Ossian, and B. J. Jefferson. Call theater for specifics. **The Vineyard,** 309 East 26th Street (683-0696).

IE GIFTS OF THE MAGI—A traditional holiday musical based on O. Henry's short story; with book and lyrics by Mark St. Germain, and music and lyrics by Randy Courts; directed by Steve Zorthian. Featured in the cast are John David Westfall, Jessica Beltz, Rebecca Renfroe, Dan Delafield, Martin Moran, and William McClary. Tues. through Sat. at 7,Sat. at 2, Sun. at 3; $16 to $32; through 1/2. **Lamb's Theater,** 130 West 44th Street (997-1780).

CQUES BREL BLUES—Musical with songs by Jacques Brel (as you might have guessed), book by Andre Ernotte and Elliot Tiber, English lyrics by Micki Grant. Featured in the cast are Susan Terry, Bob Morrisey, and Clent Bowers. Wed. through Sun. at 8, Sat. at 2, Sun. at 3; $8; through 12/6. **Harold Clurman Theater,** 412 West 42nd Street (594-2826).

IE LEGACY—Gordon Nelson's graphic account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet! Fri. and Sat. at 8, Sun. at 3; $12. **National Black Theater,** 2033 Fifth Avenue (427-5615).

IE NO FRILLS REVUE!—A musical revue, with 14 collaborators and contributors, directed by Martin Charnin, consisting of 20 sketches, songs, dances, and blackouts. With Andre Montgomery, Adinah Alexander, Lynn Paynter, Sasha Charnin, Justin Ross, Claire Fields, Stephani Hardy, Sarah Knapp, Bob Stillman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $25. **Cherry Lane,** 38 Commerce St. (989-2020).

IDEMOISELLE COLOMBE—A musical based on the play by Jean Anouilh, telling of a young woman drawn into the glamorous world of her mother-in-law, a star of the Paris operetta world; music by Michael Valenti, lyrics by Edwin Dulchin. Tammy Grimes, Victoria Brasser, Keith and Buterbaugh are the stars. Tues. through Sat. at 8, Sun. at 3; $22.50 to $27.50; through 12/20. **Theater Off Park,** 224 Waverly Place (564-8038).

IE MAHABHARATA—A nine-hour presentation of the epic entertainment by Jean-Claude Carriere, adapted into English and directed by Peter Brook, based on an ancient Sanskrit poem, tracing the dramatic struggles of a family dynasty spanning many generations, culminating in a great civil war. The work can be seen in three ways-on three consecutive evenings, once a week for three weeks, or as a full-length marathon performance. Call theater to make known your wishes. Through 1/3 (part of NEXT WAVE Festival). A BAM production performed at the **Majestic Theater,** 651 Fulton Street, two short blocks from the Brooklyn Academy of Music (1-718-636-4100).

AMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thur. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

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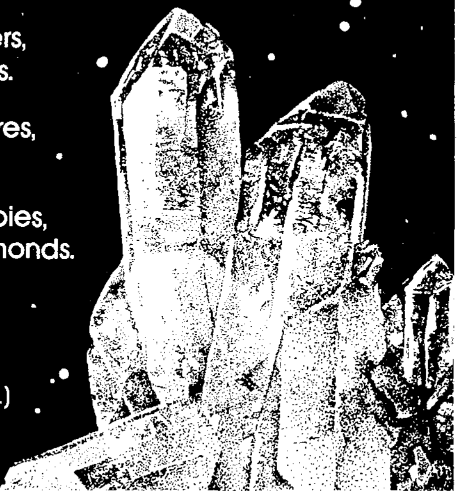

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Marian Seldes, Ava Haddad, and Luis Ramos are the star performers in an anniversary production of Tennessee Williams's play; Kevin Conway is the director. Wed. through Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. **WPA Theater,** 519 West 23rd Street (206-0523).

MOMS—Clarice Taylor stars in the title role of the critically acclaimed musical play by Ben Caldwell about famed comedienne Jackie "Moms" Mabley. Carol Dennis plays Moms's dresser and confidante, and Grenoldo Frazier (who wrote the music) is seen as her pianist, chauffeur, and general factotum; directed by Walter Dallas. Tue. through Sat. at 8, Sat. at 2, Sun. at 3 and 7:30; $20 to $27.50. **Astor Place Theater,** 434 Lafayette Street (254-4370).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. Featured in the cast are Travis Hudson, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $32.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ● ●

OF MICE AND MEN—John Savage stars in the 50th anniversary of John Steinbeck's play about a migrant worker who befriends a kindly but childlike giant named Lennie (Jay Patterson); directed by Arthur Storch. Featured in the production are Mark Metcalf, Edward Seamon, Clifford Fetters, Jane Fleiss, Joe Warren, Mathew Locricchio, Ron Perkins, and Roger Robinson. Tue. through Sat. at 8, Wed., Sat., and Sun. at 2; $20 to $28; through 12/6. **Roundabout Theater,** 100 East 17th Street (420-1883).

OIL CITY SYMPHONY—A musical revue, written and performed by Mike Craver, Mark Hardwick, Debra Monk, and Mary Murfitt, directed by Larry Forde, tells of a reunion recital given by four graduates of the city's highschool. Tues. through Thur. at 8; Fri. at 8 and 10:30; Sat. at 7 and 10; Sun. at 3; $18 to $25. **Circle-in-the-Square Downtown Theater,** 159 Bleecker Street (254-6330).

OLD BUSINESS—Joe Cacaci is the author of this comedy about a real estate magnate resisting early retirement and the son who is to inherit his business; with Joe Silver and Michael Wikes. It takes place almost entirely on the telephone; and the writer has directed his play with considerable ingenuity and verve. Tues. through Sun. at 8, Sat. and Sun. at 3; $25 and $20. **Public/Shiva,** 425 Lafayette Street (598-7150).

ON SECOND AVENUE—A Yiddish-English musical, created by Zalmen Mlotek and Moishe Rosenfeld; directed by Isaiah Sheffer. Sat. at 3 and 8, Sun. at 2 and 5:30; $16.50 and $23.50. **Norman Thomas Theater,** 111 East 33rd Street (532-4485).

PERFECT CRIME—Warren Manzi's thriller, directed by Jeffrey Hyatt. Featured in the cast are the author, Cathy Russell, Perry Pirkkanen, John Henry Sellars, and Michael Wilding. Tues. through Sat. at 8, Sun. at 3 and 7, Sat. at 2; $25. **47th Street Theater,** 305 West 47th Street (265-0794).

PSYCHO BEACH PARTY—Charles Busch's new comedy (in which he stars) is the rib-tickling story of a perky, teenage girl with a problem (something like a multiple-personality quirk) which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. Featured in the cast are Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Michael Belanger, Judith Hansen, Theresa Marlowe, Meghan Robinson, and Andy Halliday. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24 to $26. **Players Theater,** 115 Macdougal Street (254-5076).

LA PUTA VIDA TRILOGY—*(This Bitch of a Life),* Reinaldo Povod's one-act plays dealing with people living in a ghetto and their attempts to get out; directed by Bill Hart. With Rosana DeSoto, John Turturro, Michael Carmine, Rafael Baez, Miguel Correa, Michael Smith Guess, and John Leguizamo. Tues. through Sun. at 8, Sat. and Sun. at 3; $20 and $25. **Public/LuEsther Theater,** 425 Lafayette Street (598-7150).

REAL ESTATE—Sada Thompson stars in Louise Page's play as a successful realtor whose 38-year-old pregnant daughter comes home to live with her; directed by Brian Murray. Featured in the cast are Roberta Maxwell, Charles Cioffi, and Lewis Arlt. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $24 to $29.50. **St. Peter's Church** at Citicorp Center, Lexington Avenue and 54th Street (758-8770).

RIVERSIDE DRIVE—Miriam Kressyn has adapted this revival of a 1927 Yiddish play with music by Leon Kobrin about Jewish life in New York in the 1920s; directed by Roger Sullivan. Featured in the cast are Zipora Spaisman, I. W. Firestone, Leon Liebgold, Diana Cypkin. Sat. at 8, Sun. at 2 and 5:30; $14 and $16; through 1/17/88. **Folksbiene Theater,** 123 East 55th Street (755-2231). Simultaneous English translation via **IRLS**

OMANCE! ROMANCE!—Musical with book and lyrics by Barry Harman and music by Keith Herrmann. First act is based on the writings of Arnold Schnitzler, and is set in turn-of-the-century Vienna. Second act, based on writings of Jules Renard, takes place in the Hamptons at the height of the current season. Wed. through Sat. at 8, Sat. at 2, Sun. at 3 and 7:30; $15. **Actor's Outlet Theater,** 120 West 28th Street (645-0783).

RAFINA!—Mbongeni Ngema's musical, with music by Hugh Masekela and Ngema, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. The cast has traveled from South Africa for this engagement. Tue. through Sat. at 8. Wed. and Sat. at 2, Sun. at 3; $30; through 1/3/88. **Mitzi E. Newhouse Theater** at Lincoln Center, 150 West 65th Street (239-6200). **IRLS**

COONCAT—Eve Ensler's play stars Dylan McDermott in the title role; directed by Toni Kotite. Story is described as "a wild reflection of American mores and values." Featured in the cast are Stivi Paskowski, Paul Bates, Jill Larson, Judson Camp, Geneste, and Alexandra Gersten. Wed., through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $20. **Samuel Beckett Theater,** 412 West 42nd Street (594-2826).

ERIOUS MONEY—Caryl Churchill's comedy, set in the London financial markets after the Big Bang (the day the English Stock Exchange was deregulated); directed by Max Stafford-Clark; performed by the Royal Court Theater cast (Linda Bassett, Daniel Webb, Burt Caesar, Meera Syal, Scott Cherry, Joanne Pearce, Allan Corduner, and Paul Moriarty). Tues. through Sun. at 8, Sat. and Sun. at 3; through 12/27; $20 to $25. Shakespeare Festival's **Public/Newman Theater,** 425 Lafayette Street (598-7150).

SHAYNA MAIDEL—(Yiddish for *A Pretty Girl*). Melissa Gilbert stars in Barbara Lebow's story of two sisters and their father, and the experiences which have torn the family apart and brought them back together again; directed by Mary B. Robinson. Featured in the cast are Paul Sparer, Gordana Rashovich, Cordelia Richards, Joan MacIntosh, and Jon Tenney. Tue. through Thur. at 8, Wed. and Sat. at 2, $22; Fri. and Sat. at 8, Sun. at 3, $25. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

TEEL MAGNOLIAS—Robert Harling's play returns (and looks and plays better yet in its larger venue), about society matrons who live, discuss, and enjoy life as they are beautified at a beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Betsy Aidem, Kate Wilkinson, Margo Martindale, Mary Fogarty, Constance Shulman, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tue. through Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30; $20 to $27. **Lucille Lortel Theater,** 121 Christopher Street (924-8782).

AMARA—John Krizanc's participatory adventure takes place in an Italian villa and lets you pursue any character throughout the 15 rooms of the villa; directed by Richard Rose. Featured in the cast are Sara Botsford, Marilyn Lightstone, Leland Murray, Frederick Rolf, Patrick Horgan, Jack Wetherall, Lally Cadeau, and August Schellenberg. Mon. through Wed., Fri. through Sun. at 8, Sat. and Sun. at 2; $75 to $125. **The Seventh Regiment Armory,** Park Avenue and 66th Street (307-7171).

ANGO APASIONADO—A dance-music-theater tale of romance and jealousy, set in Buenos Aires, based upon the works of Jorge Luis Borges; conceived, choreographed, and directed by Graciela Daniele. Wed. through Sun at 8, Sat. and Sun. at 3; $25; through 12/6. **Westbeth Theater,** 151 Bank St.(869-3530).

HAT SERIOUS HE-MAN BALL—Alonzo D. Lamont, Jr.'s play deals with the relationships and struggle of three black men who are striving to fulfill the expectations generated when they graduated from highschool; directed by Clinton Turner Davis. Featured in the cast are Walter Allen Bennett, Jr., Roger Guenveur Smith, and Tom Wright. $16. (Call for specifics.) **American Place Theater,** 111 West 46th Street (247-0393).

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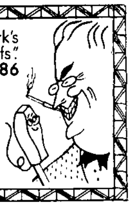

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THEATER

TRINITY—Edgar White's play looks at the experiences Africans and West Indians undergo in adjusting to London and how they come to terms with being displaced persons in England; directed by Oz Scott. Featured in the cast are Al Freeman, Jr., Cortez Nance, Lanyard Williams, Vondie Curtis-Hall, Madge Sinclair, and Paul Benjamin. Thur. through Sun. at 7:30, Sat. and Sun. at 3; $10 and $8. **Harry DeJur Playhouse,** 466 Grand Street (869-3981).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

WILD BLUE—Joseph Pintauro's collection of short gay plays, directed by Robert Fuhrmann. Featured in the casts are Park Overall, Dana Bate, Richard Hughes, Thomas Calabro. Thur. through Fri. and Sun. at 8, Sat. at 7 and 10; $10 to $20. The Glines at **47th Street Playhouse,** 304 West 47th Street (869-3981).

WORDS FROM THE MOON—Amy Wright stars in Tom Ross's comedy which centers on the problems of a married couple who live with their daughter near a polluting power plant; directed by Bill Herndon. Wed. through Sun. at 8, Sat. and Sun. at 3; through 12/5, $10; from 12/6, $15. **South Street Theater,** 424 West 42nd Street (279-4200).

YEAR OF THE DUCK—Israel Horovitz's comedy concerns a small-town community theater rehearsing a production of Ibsen's *The Wild Duck.* Featured in the cast are Kathryn Rosseter, Katherine Hiler, Bernie Passeltiner, James Houston, Paul O'Brien, and Ann-Sarah Matthews. Wed. through Sat. at 8, Sat. and Sun. at 3, Sun. at 7; $15 to $18. **Hudson Guild Theater,** 41 West 26th Street (760-9810).

THEATER COMPANIES

BARROW GROUP—Joseph Pintauro's *On the Wing* captures intimate moments in the lives of a wide assortment of off-beat characters; enacted by the group's eleven ensemble members. Mon., Wed., Thur., Fri. at 8, Sat. at 7 and 10, Sun. at 3; $12; through 12/20. **Riverwest Theater,** 155 Bank Street (243-0259).

BILLIE HOLIDAY REPERTORY THEATER—Celeste Colson Walker's *Reunion in Bartersville,* and Pearl Cleage's *Come and Get These Memories,* are in rotating repertory to start the new season. A third play, *Indigo Blues,* by Judi Ann Mason, joins them in January. Featured in the company are Maurice Carlton, William Williams, Melissa Fonts, David Robeson, Gwen Roberts-Frost, Mikell Pinkey (who also directs all three plays), Chuck Patterson, and Denise Burse-Mickelbury. Wed. through Sat. at 8, Sat. at 3, Sun. at 4; $6 to $12. Phone theater for specifics. **Billie Holiday Theater,** 1368 Fulton Street, Brooklyn (718-636-0918).

CIRCLE REPERTORY THEATER COMPANY—Timothy Mason's *Only You* is about young love, high hopes, and bad dates; directed by Ron Lagomarsino. Featured in the cast are Greg Germann, Julie Boyd, Park Overall, Rob Gomes, and Bruce McCarty. Tues. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; $22.50 to $26. **Circle Theater,** 99 7th Ave. So. (924-7100).

EQUITY LIBRARY THEATER—*The Gingerbread Lady,* Neil Simon's 1970 play about a pop singer. Tue. through Sun. at 8, Sat. and Sun. at 2:30; 12/3 to 20. **Equity Library Theater,** 310 Riverside Drive (enter on 103rd Street) (663-2028).

JEAN COCTEAU REPERTORY—Jean-Paul Sartre's *No Exit,* in which three strangers are locked together in a hell of their own making; in repertory with Franz Kafka's *The Trial,* adapted by André Gide and Jean-Louis Barrault, which tells of a modern man's journey through a maze of politics and paranoia. Thur. through Sat. at 8, Sun. at 3; $15. **Bouwerie Lane Theater,** 330 Bowery (677-0060).

LA MAMA E.T.C.—*The Cabinet of Dr. Caligari,* adapted and directed for the stage from the story by Hans Janowitz and Carl Mayer, by Susan Mosakowski. It prophesized the rise of Hitler and the abuse of psychiatry in the totalitarian state. Featured in the cast are Terence Barrell, Terry O'Reilly, David Alton, Michael Ryan, Karla Baker, Michele Elliman, and Rob Elk. Wed. through Sun. at 7:30; $12 and $15; through 12/20. 12/10 through 27 at another of the four La Mama theaters: A double bill, featuring Robert Pinget's *The Hypothesis,* translated by Barbara Bray, featuring Ryan Cutrona, directed by Liz Diamond; and Nikolai Gogol's *The Diary of a Madman*, adapted, performed, and directed by Ismail Kanater. Thur. through Sun. at 8; $8. **La Mama Annex Theater,** 74A East Fourth Street (475-7710).

ANHATTAN PUNCH LINE—Howard Korder's play, *Fun*, probes the underside of the American dream as experienced by city inhabitants; directed by W. H. Macy. Featured in the cast are Tim Ransom, Eden Alair, Jim McDonnell, Roscoe Born, John Christopher Jones, Clark Gregg, Sophie Hayden, David Jaffe, Rick Lawless, Frank Hamilton, Michael Hume, Beth McDonald, and Joe Jamrog. Wed. through Sat. at 8, Sun. at 3; through 12/6; $10. **Judith Anderson Theater,** 422 West 42nd Street (279-4200).

ANHATTAN THEATER CLUB—12/9 through 1/17, Don DeLillo's *The Day Room*, set in a psychiatric hospital, which describes the predicaments of hospital patients finding themselves in a world of collapsing realities; directed by Michael Blakemore. Featured in the cast are Mason Adams, J. T. Walsh, Timothy Carhart, Eric Swanson, Martha Gehman, John Spencer, Mary Beth Hurt, Michele Shay, and John Christopher Jones. Tues. through Sun. at 8, Sat. and Sun. at 2:30. **Manhattan Theater Club,** 55th Street between 6th and 7th Avenues (645-5848).

EGRO ENSEMBLE COMPANY—Endesha Ida Mae Holland's *From the Mississippi Delta* is autobiographical in nature, about a young girl coming of age, her struggles and eventual changes in her life; directed by Edward G. Smith. Featured in the cast are Brenda Denmark, LaTanya Richardson, and Verneice Turner. Wed. at 3 and 8, Thur. and Fri. at 8, Sat. at 3 and 8:30, Sun. at 2:30 and 7; $15 to $20; through 12/13. **Theater Four,** 424 West 55th Street (246-8545).

EW DIRECTORS' FESTIVAL—Through 12/5, Lynn Siefert's play, *Coyote Ugly*, directed by Lenora Champagne, deals with a 12-year-old girl who forever alters her southwestern family's peace of mind; $12 (phone for specifics). **Perry Street Theater,** 31 Perry Street (279-4200).

EARL THEATER COMPANY—A revival of Moliere's *The Imaginary Invalid*, directed by Henry Fonte. Featured in the cast are Blaze Autumn Berdahl, Laura Rathgeb, David Brazda, Rose Stockton, Stuart Lerch, Frank Geraci, Laura Margolis, Michael John McGuinness, and James Nugent. Wed. through Sat. at 8, Sun. at 3; $10. **Pearl Theater Company,** 125 West 22nd Street (645-7708).

RIMARY STAGES COMPANY—Glen Merzer's *Stopping the Desert* is about an American entrepreneur of the '60s as he seeks to live in accordance with his ideals in the '70s and '80s; directed by Casey Child. Featured in the cast are John Wesley Shipp, Robert Michael Tomlinson, Sally Dunn, Marilyn McIntyre, Jason Fitzgerald, Victoria Boothby, and Wyman Pendleton. Wed. through Sat. at 8, Sun. at 3; $10. **45th Street Theater,** 354 West 45th Street (333-7471).

EPERTORIO ESPANOL—*La Zarzuela*, anthology of songs from Spanish operettas; *La Corte de Faraon*; Eduardo Machado's *Las Damas Modernas de Guanabocoa*; Gloria Gonzalez's *Cafe con Leche*; Richard Talesnik's *La Fiaca*; Jose Zorillla's *Don Juan Tenorio*; Alejandro Casona's *Prohibido Suidarse en Primavera*; Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella*; Federico Garcia Lorca's *Yerma*. Thur. through Sat. at 8, Sun. at 3 and 7; call theater for specifics (some of the events are at the Equitable Tower, 787 Seventh Avenue.) **Gramercy Arts,** 138 E. 27th St. (889-2850).

IDICULOUS THEATRICAL COMPANY—Charles Ludlam's *Medea, a Tragedy*, freely adapted from the Euripides play. It stars Black-Eyed Susan and Everett Quinton alternating in the roles of Medea and the Nurse; directed by Lawrence Kornfeld. Featured in the cast are Eureka, Jud Lawrence, John D. Brockmeyer, Bill Vehr, Katy Dierlam, Vicki Raab, and Jud Lawrence. $15 to $22 (call theater for specifics). **Charles Ludlam Theater,** One Sheridan Square (691-2271).

OYAL COURT REPERTORY—Carol Costa's *Big Al Goes Straight* is a murder mystery set in a speakeasy disguised as a funeral parlor in 1920's Chicago; directed by Michael Singleton. Mon. through Sat. at 8, Sun. at 3; $10. Theater at **St. Benedict Church,** 342 West 53rd Street (956-3500).

THIRTEENTH STREET REPERTORY COMPANY—Anne Phelan's *Wake: A Farce*, story of an Irish-Catholic family bewildered by a secret marriage, a changed will, and a missing corpse, who gather to mourn the passing of their matriarch; directed by Thom Yarnal.

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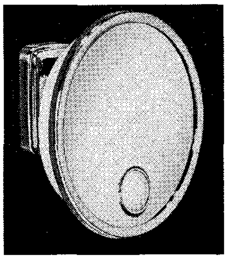
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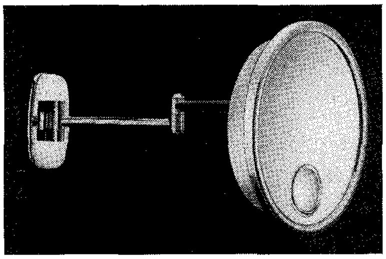
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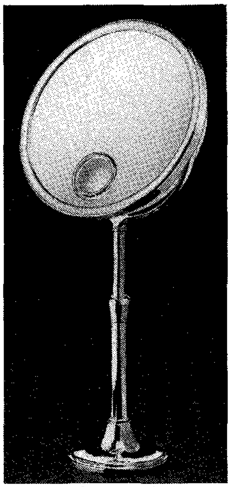
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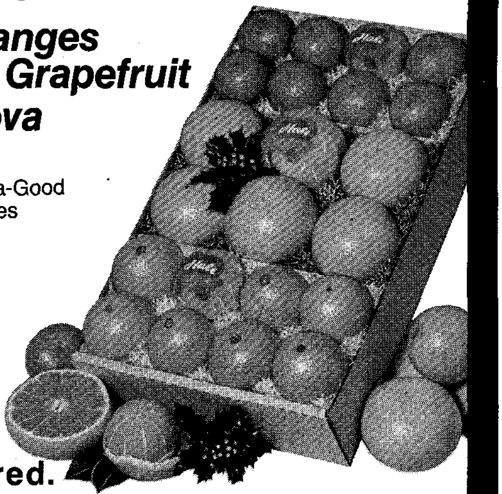

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ZOO THEATER COMPANY—Joseph Heller's *Catch-22,* adapted for the stage by the author and directed by Christopher Cavalier, is a tale in which sane men adopt insane strategies to survive in a world gone mad. Dusko Petkovich and Anthony DeRiso head a cast of 21. Tue. through Fri. at 8, Sat. at 3 and 8, Sun. at 3; through 12/6; $8 and $10. **Sargent Theater,** 314 West 54th Street (718-639-9474).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

A.K.A. PHAEDRA—Based on the Euripedes, Seneca, and Racine plays, this one examines societal reactions to incest, sex, and love; directed by Kristin Marting. 12/1, 2, 3 at 8, 12/4, 5 at 7 and 10. Playwrights Horizons Theater School at **Shop Theater,** 721 Broadway, 2nd floor (645-0725).

A MIDSUMMER NIGHT'S DREAM—Shakespeare's play, directed by John Pynchon Holms, features Robert Watson, Mitch Tebo, Rainard Rachele, J.B.McNeely, Constance McCord, Maggie Hawthorne, Julia Glander, Mary Ann Coffey, Michael Burg, and Ronald Brice. 12/1, 3, 4, 5, 7 at 7, 12/6 at 4; $8. **Pelican Studio,** 750 Eighth Ave, sixth floor (971-5630).

ANGEL STREET—A revival of Patrick Hamilton's play, a stage version of the film classic *Gaslight,* about a suave husband, and a wife who is being slowly driven mad; directed by Lucy Keyes. Fri. and Sat. at 8, Sun. at 3; $10; through 2/14/88. **Westside Repertory Theater,** 252 West 81st Street (874-7290).

BLACK MONDAY FOR HI-TECH HENRY—Rob Inglis stars as Henry, a corporate raider who is planning yet another takeover when he is overtaken by a 1987 Wall Street crash and environmental activists; directed by C. H. Parker. Fri., Sat., and Wed. at 8; $10. Presented by Fools Company at **Douglas Fairbanks Theater,** 432 West 42nd Street (307-6000).

THE BOYS IN CELLBLOCK Q—John C. Wall's reformatory farce. Thur. and Fri. at 8, Sat. at 7 and 10, Sun. at 3; $10. Presented by the Manstage Project at **Shandol Theater,** 137 West 22nd Street (243-9504).

CAFE TOULOUSE—James Edward Luczak's play deals with the lives of kitchen workers in a run-down French Quarter restaurant. Featured in the cast are Phoenix Ensemble members Shelley Crandall, Carter Inskee, Harold James, Diane Reynolds, and Reenie Upchurch. 12/2 through 19 (except Sunday) at 8; $8. **Raft Theater,** 432 West 42nd Street (279-4200).

CLOUD 9—A revival of Caryl Churchill's play about sexual repression and role conditioning; directed by Michael Shane Rogers. Featured in the cast are Dan Pleva, Cathy Matthews, Nick Hayden, Gerald Halter, Steven Gruwell, Annie Black, and Adriana Bate. Thur. through Sat. at 8, Sat. at 2, Sun. at 3; $8 to $10. **TOMI Terrace,** 23 West 73rd Street (679-7576).

DA—A revival of Hugh Leonard's Tony Award-winning play dealing with the difficult subjects of growing up in Ireland, family relationships, and returning home after emigrating; directed by Julian Plunkett-Dillon. Malachi McCourt is the da, Jo McNamara is the ma; Frank McCourt, Noel Comac, D. J. O'Neill, Michael Edward, and Pom Boyd are also featured. Thur. through Sat. at 8, Sun. at 3; $10 to $15. **Irish Arts Center Theater,** 553 West 51st Street (757-3318).

THE DIVINERS—Jim Leonard, Jr.'s play, directed by B. Rodney Marriott, and presented by Fordham University's Division of the Arts at Lincoln Center. 12/1 through 5 at 8, Wed. (12/2) at 2; $8. **Pope Auditorium,** 113 West 60th Street (841-5267).

DOUBLE BILL—John Carlino's *Snow Angel,* directed by Cydney Cort, and John Guare's *The Loveliest Afternoon of the Year,* directed by Morgan Donohue. 12/10, 11, 12, 13, and 17, 18, 19, 20 at 8; $8. **Colony Theater,** 486 Amsterdam Avenue (877-6907).

DRESS SUITS TO HIRE—Tale about two hard-boiled sisters examining their lives amid the trappings of their clothing-rental store home; written and directed by and starring Lois Weaver and Peggy Shaw. Wed. through Fri. at 8, Sat. at 6:30 and 9; $10; 12/2 through 1/16. **Interart Theater,** 529 West 52nd Street (246-1050).

THE ENCLAVE—Arthur Laurents's play tells of a group of close-knit friends disturbed when the one bachelor in their midst, a discreet homosexual, invites his lover to join the group; directed by Julia McLaughlin. Featured in the cast are Howard Thoresen, Keith Michl, Barbara Berque, Susan Farwell, David McConnell, Marjorie Feenan, Randy Kelly, and Jesse N. Holmes. Wed. through Sat. at 8, Sun. at 7; $8; through 12/20. **Noho Theater,** 2 Bond Street (496-2533).

FOUR TO EXPLORE—Four one-act plays, performed two a night: Program I: W. W. Jacobs's *The Monkey's Paw*, in which a poor Scottish family is granted three wishes from a magic charm. And Larry Campbell's *Robby*, about a male nurse and the eight-year-old boy with terminal AIDS he is caring for in the hospital. Program II: William Mastrisimone's *A Tantalizing*, in which someone invites a bag person home for dinner. And Jeanette Goldsmith's *The Charge*, which follows an Indian child from New Delhi as he rapidly takes over a middle America family. From 12/9 to 20. Wed. through Sat. at 8, Sun. at 2 and 7; $8 (check theater for programs and details). **Art and Work Ensemble,** 870 Sixth Avenue (213-0231).

HECUBA—Elizabeth Bove has the title role in Euripides' play, translated by William Arrowsmith; it will be followed by an original Satyr play by Nicholas Fofonoff, based on the myth of Theseus and the Minotaur, on 12/6, 9, 10, and 11. *Hecuba*, alone, will play on 12/3, 4, 5, 7 at 10, and 12/12 at 5 and 8. **Pelican Studio,** 750 Eighth Avenue (595-5673).

HALL OF NORTH AMERICAN FORESTS—Three hitherto unperformed one-act plays by Lanford Wilson: *The Bottle Harp*, about a writer from Omaha who comes to Manhattan to visit his sister; *Say De Kooning*, about three gay friends sharing a summer house in the Hamptons, and *A Betrothal*, billed as a horticultural comedy; directed respectively by William Lucas Walker, Max Jaffae, and Claris Nelson. Featured in the casts are Kevin Cristaldi, Beth Koules, Susanna Banks, Mimi Bensinger, Maggie Burke, and Tom Celli. Thur. through Sun. at 8; $8. **Sanford Meisner Theater,** 164 Eleventh Avenue (864-3452).

LIFE ON THE THIRD RAIL—Mitchell Uscher's look at romance in contemporary New York; directed by B. Matthew Stuart. Featured in the cast are David Brand, Craig Stepp, Timothy Charles, Jessie K. Jones, Charles Herrick Cragin, Karen Lynn Corney, and Florence Hayle. Wed. through Sat. at 8, Sun. at 3; $10; through 12/6. **Baldwin Theater,** 160 West 74th Street (567-4498).

MERRY CHRISTMAS, MISS MOLLY—Paul Surace's comedy about a pregnant teen-aged runaway's first night in New York City on Christmas Eve. Thur. through Sat. at 8, Sun. at 3; 12/10 through 12/20; $8. **Nat Horne Theater,** 440 West 42nd Street (1-718-625-1861).

MOONCHILDREN—Michael Weller's look at a group of college students in the 60s; directed by Mary B. Robinson. Featured in the cast are Cynthia Nixon, Sam Robards, Kathleen Wilhoite, Paul Soles, Alan Ruck, Geoffrey Nauffts, Kevin Anderson, Larry Block, Dan Desmond, Paul McCrane, Dave Florek, and Jim Fyfe. Tues. through Sat. at 8, Sat. at 2, Sun. at 3; $16 to $20. **Second Stage Theater,** 2162 Broadway (873-6103).

NO EXIT—Jean Paul Sartre tale of three strangers in a small room wondering why they are there. 12/6 at 4 and 8; 12/5 at 8; $10. **Centerfold Theater,** 263 West 86th Street (866-4454).

OKLAHOMA SAMOVAR—Alice Eve Cohen's tale of the only Jews in the 1889 Oklahoma Land Rush; directed by Lou Rackoff. Featured in the cast are Jean Barker, Marisa Zahler, Ben Gotlieb, Michele Seyler, Jacob Harran, Paticia Norcia, and Tara Hugo. Thur. through Sat. at 8, Thur. at 2, Sat. and Sun. at 3; through 12/13; $10. **The Cubiculo Theater,** 414 West 51st Street (279-4200).

THE RACKET—Matthew Gottlieb stars as the ganglord in Bartlett Cormack's 1927 play about a tough precinct captain and a couple of cynical newshounds; directed by Michael Bloom. Featured in the cast are Robert Cicchini, Howard Samuelson, Dustin R. Evans, Peter G. Morse, James A. Pyduck, Mitchell McGuire, Sam Guncler, Ted Marcour, Tracy Cullis, and Jordon Lund. Thur. through Sat. at 8, Sun. at 2:30; $10; **Soho Rep/Greenwich House Theater,** 27 Barrow Street (925-2588).

RUM AND COKE—Keith Reddin's comedy about a young man's political coming of age during the Bay of Pigs incident in 1961; directed by Warren Manzi. Featured in the cast are Jim O'Malley, Nadja von Loewenstein, Anthony Carrion, Michael Worth, Jim Fry, Patrick Welsh, Mitchell Calder, W. MacGregor King, Manny Alfaro, and William Hill. Wed. through Sun. at 8; $10.**Courtyard Playhouse,** 39 Grove Street (675-2647).

THE SEAGULL—A revival of Anton Chekhov's play about Russian passions and unrequited love; directed by Harv Dean. Featured in the cast are Barbara Acey, Joseph Whelan, Charles Beglan, John Spadaro, James Mineo, David Teschendorf, Sophie Rejane, Cameron Sisk, Jayne Rosenberg, Stephen Michaels, Patricia Loza, Molly Castelloe, and Geoff Silagy. Wed. through Sat. at 8; through 12/6. **Second Studio,** 163 West 23rd Street, 4th floor (463-7050).

THE SEAGULL—Anton Chekhov's play is updated to the Hamptons of the 1980s; directed by R. Jeffrey Cohen. Featured in the cast are George McGrath, Daniel O'Shea, Lisa Diton, and Carrie Owerko. Tue. through Sat. at 8, Sun. at 7; $10; 12/3 through 12/20. **R.A.P.P. Theater Company,** 220 East Fourth Street (529-5921).

SLASHER—A new splatter-rock musical, story by Michael Hilyer, Biff Paruolo, and Bill Wheeler, music and lyrics by Michael Calderwood; directed by Michael Hillyer. Wed. at 8, Fri. at 7, Sat. at 10, through 1/9; $10. **Wings,** 112 Charlton Street (645-9630).

THE STICKER TREE—Grace Cavalieri's play, directed by Shela Xoregos. Featured in the cast are Mary Tahmin, Alex Paul, Dawn Kelly, and Kia Graves. It's a free lunchtime theater. Bring your own lunch! Mon. through Fri. at 12:25 to 1 p.m.; through 12/11. **Hartley House,** 413 West 46th Street (595-6185).

THREE BY SHEPARD—*Icarus's Mother, Red Cross,* and *Action*, three one-acters directed by Barbara Bregstein. Featured in the cast are Maris Heller, John Sarno, Donne Kinderman, Steve Rosenbaum, Leslie Levinson, H. Shep Pamplin, and Doug Mancheski. Wed. through Fri. at 8, Sat. at 7 and 10, Sun. at 8; $10; through 12/27. **William Redfield Theater,** 354 West 45th Street (972-0672).

THE THREE SISTERS—Chekhov's play, directed by Jayne Brookes. Featured in the cast are Patty Owen, Susan Costelloe, J. J. Jense, Michael Stratford, Sarah Daly, William Merrell, Michael Dorsey, Richard Baddey, Tom Godfrey, Dave Wright, and Patrick Mickler. 12/9, 10, 12, 17, 19 at 8, 12/13 and 20 at 2. **The Kittridge Club,** 109 East 39th Street (989-7291).

THE THREE LIVES OF LUCIE CABROL—The Talking Band appears in John Berger's play, with music by Harry Mann and Ellen Maddow, adapted for the stage and directed by Paul Zimet, about a small, French peasant community and the girl who exists in self-imposed exile in the mountains. Thur. through Sun. at 8, additional Sat. show at 10; $4; through 12/6. **Theater for the New City,** 155 First Avenue (254-1109).

TO GILLIAN ON HER 37TH BIRTHDAY—Michael Brady's play, directed by Mary Freet Everson, explores the journey of a widower as he struggles to stop mourning and start living again. 12/2, 3, 4, 10, 11, 12 at 8; $5. Performed by Washington Square Players at **Theater on the Square,** 32 Washington Place (998-5278).

WEST INDIAN PLAY—Stafford Ashani's comedy, directed by Olivier Stephenson, deals with the age-old battle between the sexes. It's a Caribbean immigrant story with a bohemian twist. Fri. at 8, Sat. at 7:30, (12/12 at 5); $10; through 12/19. **Paul Robeson Theater,** 40 Green Ave., Brooklyn (718-783-9794).

THE WOODEN O: OR, COLIN'S TURN—David Michael Gallagher's comedy drama, directed by Alanna Fearing, takes place in Bankside, London, in 1608 on the first morning of rehearsals of Shakespeare's *Antony and Cleopatra*. Thur. at 8, Sat. at 7, Sun. at 8; $10; through 12/13. **Wings,** 112 Charlton Street (645-9630).

ZUGSWANG—*Forced Move*, a play by Jane Lindberg, directed by William J. Schuster III, showing chess as a mirror of life, death, war, God, and sex. Thur. through Sat. at 8; through 12/12; $8. **The Actors Factory,** 149 West 29th Street (594-1494).

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VARUJAN BOGHOSIAN—Constructions; through 12/12. Cordier & Eckstrom 417 E. 75th St. (988-8857).

STUART DAVIS/ARNOLD FRIEDMAN—Paintings from the Estate of Stuart Davis, from 1922–1924/Paintings by this American Modernist (1874–1946). Through 12/26. Salander-O'Reilly, 22 E. 80th St. (879-6606).

OTTO DIX—Watercolors, drawings, and prints that focus on his wartime experience and the decadence of post-war Weimar society; through 12/19. Lafayette Parke, 58 E. 79th St. (517-5550).

HERBERT FERBER—Recent paintings by one of the few surviving members of the New York School; through 1/2. Knoedler, 19 E. 70th St. (794-0550).

PETER HEINEMAN—Paintings of heads set against architectural backgrounds; 12/3–1/2. Schlesinger-Boisanté, 822 Madison Ave. (734-3600).

MARION KENYON JONES/ROGER HALIK—Recent abstract paintings on paper mounted on canvas/Colored photographs of rocks; through 1/2. Urdang, 23 E. 74th St. (288-7004).

ROBERT M. KULICKE—Thirty-five recent paintings and monotypes of seascapes and still-life subjects; 12/3–1/9. Davis & Langdale, 231 E. 60th St. (838-0333).

FERNAND LEGER—A loan show of paintings from 1905–1955; through 12/12. Acquavella, 18 E. 79th St. (734-6300).

FEDERICO GARCIA LORCA—Drawings by this Spanish poet and dramatist, some of which were executed while he was living in New York, from 1929–30; through 12/18. Spanish Institute, 684 Park Ave. (628-0420).

WILL MACLEAN/ITALO SCANGA—Sculptures that refer to Scottish history, made with materials such as driftwood and bone/Works on paper. Through 12/24. Simon/Neuman, 42 E. 76th St. (744-8460).

JOAN MIRO—Works on paper and aquatints from 1974–1981; through 12/31. Silberberg, 16 E. 79th St. (861-6192).

ARMANDO MORALES—Eleven large-scale paintings of nudes in enigmatic situations; through 12/19. Bernard, 33 E. 74th St. (988-2050).

PETER PETTUS—Geometric paintings; through 12/19. Perlow, 980 Madison Ave. (517-5858).

URSULA MORLEY PRICE—Porcelain pottery with mat glazes made from oak and chestnut ash; through 1/22. Graham, 1014 Madison Ave. (535-5767).

JANE ROSEN—Paintings and pastels that depict Mt. Sinai as it was described in the Old Testament; through 12/12. Schiller-Wapner, 1 E. 61st St. (758-0329).

RAPHAEL SOYER—Realist paintings from 1920 to the present, by this 88-year-old artist; through 12/29. Forum, 1018 Madison Ave. (772-7666).

GUNNAR TORVUND—Sculptures and wall reliefs; through 1/8. ASF, 127 E. 73rd St. (879-9779).

KURT TRAMPEDACH—Portraits and other figurative works by a Danish artist; through 12/19. Stone, 48 E. 86th St. (988-6870).

BERNARD VENET—New drawings and sculpture; through 12/23. Castelli Graphics, 4 E. 77th St. (288-3202).

57th Street Area

WILLIAM BAILEY—Drawings and prints; 12/5–1/6. Schoelkopf, 50 W. 57th St. (765-3540).

STANLEY BOXER—Recent abstract paintings with heavily built-up surfaces; through 12/21. Emmerich, 41 E. 57th St. (752-0124).

PAUL CADMUS—Recent tempera paintings and drawings; 12/8–1/16. Midtown, 11 E. 57th St. (758-1900).

JO ANNE CARSON/WILLIAM HARPER—Large-scale narrative paintings/Enamel brooches that combine enamel, gold, silver, pearls, and semi-precious stones with cast-off materials such as flip tops and beach glass. Through 1/9. Siegel, 25 W. 57th St. (586-0605).

DAN CHRISTENSEN—Recent color field paintings; through 12/12. Drake, 50 W. 57th St. (582-5930).

JAMES CONBOY—Small-scale abstract paintings with a complex range of colors and forms inspired by the rhythms and textures of the city; through 12/31. Frumkin, 50 W. 57th St. (757-6655).

TONY CRAGG—Recent cast metal sculpture in forms derived from test tubes, flasks, and other laboratory equipment; through 12/5. Goodman, 24 W. 57th St. (977-7160).

HELEN FRANKENTHALER—New paintings on canvas and paper; 12/3–31. Emmerich, 41 E. 57th St. (752-0124).

ROBERT GOODNOUGH—Recent paintings and sculpture; Through 1/9. At Shippee, 41 E. 57th St. (319-2041) and the Exhibition Space at 112 Greene St.

P.S. GORDON/ANNE DUNN—Watercolor still lifes/Paintings of studio interiors and New Brunswick landscapes; 12/5–30. Fischbach, 24 W. 57th St. (759-2345).

JOHN HUBBARD—Paintings of abstracted landscapes and flowers by an American artist who has lived in England since 1960; Through 1/3. Jacobson, 50 W. 57th St. (582-4695).

JOHN HUBBARD/S.W. HAYTER—Paintings and charcoal drawings/Etchings from 1933–1982; 12/5–1/6. Armstrong, 50 W. 57th St. (582-8581).

PAUL HUNTER/MISCHA KUBALL—Black ceramic sculptures that refer to landscape/An installation of wall structures and light beams. Through 1/2. De Nagy, 41 W. 57th St. (421-3780).

JON KESSLER—New sculpture; through 12/19. Luhring, Augustine & Hodes, 41 E. 57th St. (752-3366).

KATHE KOLLWITZ—Drawings and prints, including rare impressions and proofs borrowed from private collections; through 1/16. St. Etienne, 24 W. 57th St. (245-6734).

COSTANTINO NIVOLA—Twelve marble sculptures completed during the past two summers in Italy; through 12/31. Washburn, 41 E. 57th St. (753-0546).

LUIGI ONTANI—Figurative, allegorical paintings that were inspired by this artist's travels to Mexico and India; through 12/15. Tilton, 24 W. 57th St. (247-7480).

MARTIN PURYEAR—Recent sculpture; through 12/12. McKee, 41 E. 57th St. (688-5951).

EDDA RENOUF—Recent drawings; through 1/2. Blum Helman, 8th floor, 20 W. 57th St. (245-2888).

JOSE MARIA SICILIA—Recent paintings; through 1/2. Blum Helman, 20 W. 57th St. (245-2888).

JONATHAN TALBOT/ROBERT NATKIN—Recent collages; through 12/19/Studies for paintings; through 12/12. Gimpel & Weitzenhoffer, 724 Fifth Ave. (315-2033).

East Village

RICHMOND BURTON—Recent paintings in a series entitled "Elixir Tetrameria"; through 12/20. Postmasters, 66 Ave. A (477-5630).

EVA HESSE—Sculpture and drawings from 1965–1968; through 12/31. Hearn, 735 E. 9th St. (598-4282).

CHRIS HUESTIS—Paintings that have social and political themes; through 12/30. P.A.C.A., 131 E. 7th St. (517-0937).

ADAM KURTZMAN—Paper-maché masks, busts on pedestals, and life-size figures; through 12/20. On the Wall, 328 E. 11th St. (460-0963).

MACDONALD AND SALTER—"Building Projects 1982–1987"—architectural drawings and models by this London-based partnership; 12/3–1/3. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

JESSE MURRAY—Works on paper; 12/5–1/3. Sharpe, 175 Ave. B (777-4622).

EDGAR NEGRET—Sculptures, some of which were shown in a recent retrospective at the Museum of Modern Art in Bogota, Colombia; through 1/3. Humphrey, 242 E. 5th St. and 37 E. 7th St. (529-0692).

JODY PINTO—Video tapes, models, drawings, and photo-documentation that trace the fabrication and installation of the artist's pedestrian bridge, "Fingerspan," in Philadelphia's Fairmount Park; 12/4–20. Bromm, 170 Ave. A (533-4233).

SoHo and TriBeCa

CAROL ANTHONY—Dream-like landscape paintings and mixed-media boxes executed in England during the past year; through 12/24. Davidson, 415 W. Broadway (925-5300).

GEORG BASELITZ—Twenty works from 1964 through 1978, by this artist who has since become known for his paintings of upside-down images; through 12/23. Boone, 417 W. Broadway (431-1818).

BILL BECKLEY—Large photographic reliefs; through 12/12. Shafrazi, 163 Mercer St. (925-8732).

ALIGHIERO E BOETTI/VICTOR BURGIN—Recent assemblage works/Photographic pieces with images appropriated from advertising billboards; 12/5–1/2. Weber, 142 Greene St. (966-6115).

ROBERT BORDO—Painted maps of land and water masses; 12/5–1/6. Alexander, 59 Wooster St. (925-4338).

KATHERINE BOWLING—Landscape paintings; through 12/30. Esman, 70 Greene St. (219-3044).

BROTO—Recent paintings by a Spanish-born artist; through 12/19. Van Eck, 420 W. Broadway (219-0717).

PAUL CHALEFF—Ceramic vessel forms that range from from 1½ feet to six feet in height; through 12/31. Allen, 560 Broadway (334-9710).

CLEGG & GUTTMANN—New works; through 12/19. Gorney, 100 Greene St. (966-4480).

MAX COYER—Recent still-life paintings that refer to 17th-century Dutch genre painting; through 12/26. Gruenebaum, 415 W. Broadway (966-3646).

FORD CRULL—Heavily-impastoed oil paintings that mix motifs from popular and primitive cultures; 12/3–1/9. M-13, 72 Greene St. (925-3007).

ADAM CVIJANOVIC—Figurative oil paintings in triptych format; through 12/23. Cutler, 164 Mercer St. (219-1577).

RANDALL DEIHL—Paintings of American towns and rural landscapes; through 12/23. Milliken, 98 Prince St.

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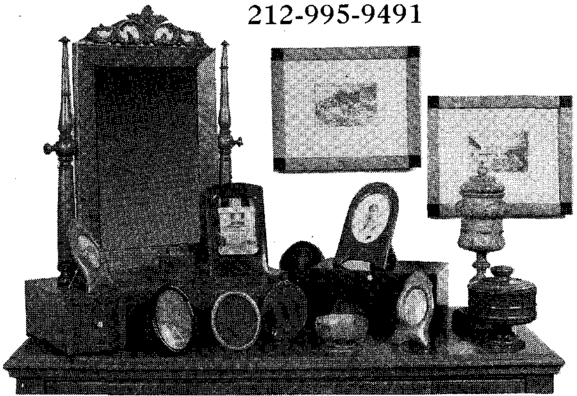

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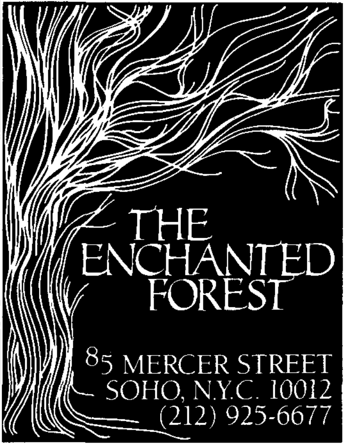

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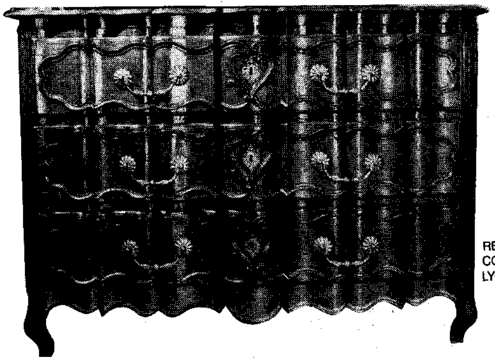

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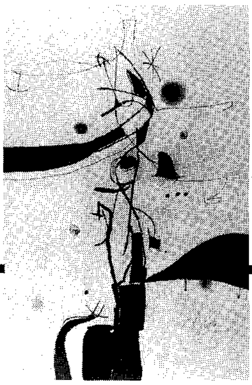

Wednesday, December 9 at 2 p.m.
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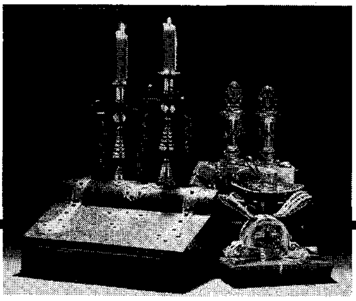

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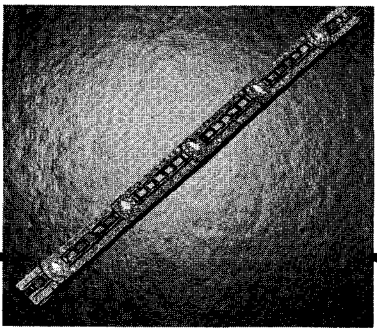

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VINCENT DESIDERIO—Narrative figure paintings; through 1/2. Lang & O'Hara, 568 Broadway (226-2121).

GIANNI DESSI—New paintings in which the artist explores his interests in abstraction and in traditional artistic methods; through 12/19. Sperone Westwater, 142 Greene St. (431-3685).

JOHN EGNER—New paintings; through 12/12. Green, 152 Wooster St. (982-3993).

MARY FISH—A sculptural installation in ten parts entitled, "Maiden Voyage"; 12/3-1/2. Siegeltuch, 568 Broadway (431-3550).

ELLEN GARVENS—Photographic and sculptural combines; 12/3-1/9. Baum, 109 Hudson St. (219-9854).

GEORGE D. GREEN—New paintings that combine formalist geometry with expressionistic gestures; 12/5-1/2. Meisel, 141 Prince St. (677-1340).

WALTER GURBO—Wall pieces and painted constructions; through 12/19. Natkin, 395 Broadway (925-4499).

STEWART HITCH—Recent abstract paintings; through 12/23. Shainman, 560 Broadway (966-3866).

DAVID KAPP—Paintings of cars and streets at night; through 12/12. Plumb, 81 Greene St. (219-2007).

ADRIAN KELLARD/REGINA DELUISE—Carved and painted wood reliefs of nocturnal scenes/Black-and-white photographs of Italian landscapes and interiors; 12/5-30. Schreiber/Cutler, 171 Spring St. (925-1441).

ROSEMARIE KOCZY—Recent paintings by a Swiss artist who is also known for her large-scale tapestries; through 12/19. 54, 54 Greene St. (226-1605).

BERTRAND LAVIER—Paintings and wall and floor sculptures of everyday objects painted in luminous colors; through 1/2. Gibson, 568 Broadway (925-1192).

LISA LAWLEY—Recent paintings; 12/3-1/2. Beitzel, 113 Greene St. (219-2863).

CHRISTOPHER LONG—Paintings and drawings that synthesize realism and abstraction, by an English artist; through 12/15. McNeil, 96 Greene St. (966-1661).

KEITH MILOW/LOIC LE GROUMELLEC—Gouaches with architectural motifs/Minimal, monochromatic landscape paintings. Through 12/23. Wood, 127 Spring St. (431-6003).

PAUL MOGENSEN—Large-scale minimal paintings in pure colors with mat and glossy surfaces; through 12/23. Thorp, 103 Prince St. (431-6880).

GUIDO MOLINARI—Minimalist abstract paintings by a Canadian artist; through 12/19. 49th Parallel, 420 W. Broadway (925-8349).

HENRY PEARSON—Linear, optical paintings from the 60's and 70's, and hard-edge geometric paintings from the 80's; through 1/9. Pearl, 420 W. Broadway (966-5506).

JOSEPH RAFFAEL—Recent oil paintings and watercolors of the nature surrounding the artist's new home in France, plus portraits of his wife and self-portraits; through 12/16. Hoffman, 429 W. Broadway (966-6676).

ED RUSCHA—"Lunette" paintings commissioned by the Metro-Dade Art in Public Places Trust for the Johnson Public Library in Miami; through 1/2. Castelli, 142 Greene St. (431-6297).

EDWIN SCHLOSSBERG—A series of works entitled "Maps Songs Lenses," in which the artist's poems are rendered on various materials; through 12/24. Feldman, 31 Mercer St. (226-3232).

LEON POLK SMITH—Five decades of geometric paintings; through 12/19. DiLaurenti, 383 W. Broadway (925-5100).

VANESSA HEDWIG SMITH—Paintings and drawings; 12/3-30. Dome, 578 Broadway (226-5068).

ROBERT STANLEY—Recent portraits, all of the same person; through 12/24. Davis, 568 Broadway (219-1444).

ANDREW TOPOLSKI—Recent drawings and constructions; through 12/12. Schulte, 565 Broadway (925-8485).

JOHN TORREANO—New works; through 12/19. McDonald, 560 Broadway (966-1001).

MICHAEL VOLONAKIS—Recent paintings that exlore classical architectural forms; through 12/12. Rosenberg, 115 Wooster St. (431-4838).

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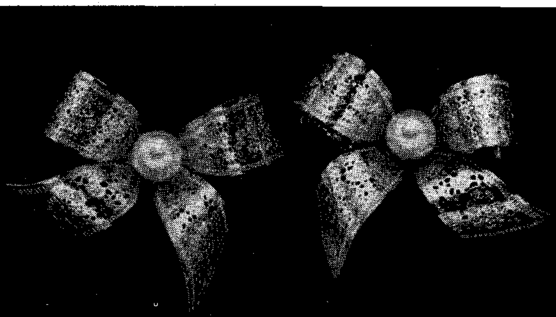

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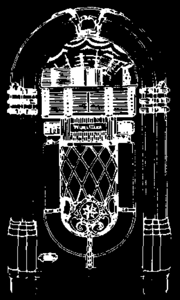

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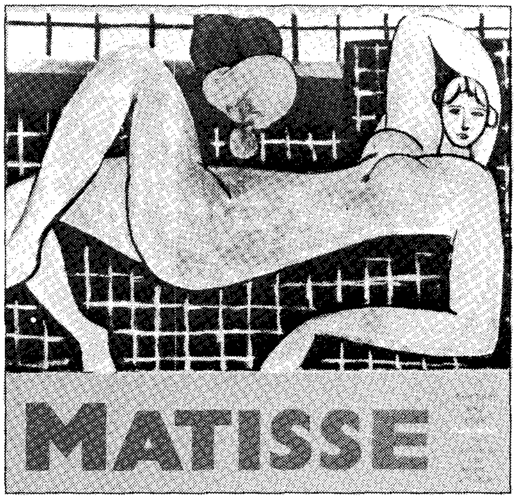

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OTTO WAGNER—Drawings by this Viennese architect (1841–1918); through 1/16. Drawing Center, 35 Wooster St. (219-2166).

BILL WOODROW—New sculptures composed of found objects scavenged from the streets of Manhattan; through 12/23. Gladstone, 99 Greene St. (431-3334).

Other

SYBIL ANDREWS—Linoleum block prints from 1929–1979; through 12/31. Ryan, 452 Columbus Ave. (799-2304).

CHRIS BURDEN—A recent project that consists of 625 model submarines based on all of the submarines ever built by the United States of America; through 12/23. Burgin, 270 Lafayette St. (219-8379).

GIORGIO DI CHIRICO/ALBERTO SAVINIO—A survey of paintings that examines the symbiotic relationship between these two brothers, executed in Paris during the years 1924–1931; through 1/15. Daverio, 521 W. 23rd St. (463-0688).

ERIC GOODE—Recent sculptural assemblages that contain silkscreen images of outer space, suburbia, and industrial wastelands; through 12/23. 56 Bleecker, 56 Bleecker (219-8836).

GREY ORGANISATION—Collaborative paintings in enamel on canvas; through 12/19. Neale, 320 Lafayette St. (431-5077).

JAMES HARRISON—A retrospective of works on paper from the past forty years, in paint and mixed-media; through 12/20. LedisFlam, 108 N. 6th St., Williamsburg, Brooklyn (718-388-9055).

CHRISTOPHER LUCAS—New paintings that incorporate wood and fabric; through 12/19. Good, 39 Great Jones St. (420-9063).

GROUP SHOWS

Madison Avenue and Vicinity

AMERICAS SOCIETY—680 Madison Ave. (249-8950). "Southern Splendor: Masterworks of Colonial Silver From the Museo Isaac Fernandez Blanco, Buenos Aires"; through 12/23.

CARUS—872 Madison Ave. (879-4660). Collages, drawings, and watercolors by Huszar, Kassak, Kliun, Kupka, Leger, Richter; through 12/23.

CECIL—16 E. 72nd St. (517-3605). Contemporary silverpoint drawings by Bruggeman, Dinnerstein, Itatani, Michael, Sherk, others; 12/3–1/9.

HAMILTON—19 E. 71st St. (744-8976). "Woodwork," with works by Artschwager, Biederman, Kiester, Pozzi, others; 12/8–1/5.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "British Modernist Art," with works by Bell, Bomberg, Epstein, Fry, Grant, Lewis, Sickert, others; through 1/9.

HIRSCHL & ADLER MODERN—851 Madison Ave. (744-6700). Works in lead by 42 artists, including Andre, Beuys, Gormley, Johns, Kounellis, Lewitt, Marden, Shapiro, Serra, Wilmarth, others; through 1/20.

KOVESDY—19 E. 71st St. (737-4563). Works by Expressionists, Futurists, and Constructivists from East-Central Europe, 1914–1939; through 1/30.

MATHES—851 Madison Ave, (249-3600). Paintings, drawings, and watercolors by Bluemner, Demuth, Giacometti, Hartley, Hunt, Jenney, Lane, Lewandowski, Marin, Picasso, Vuillard, others; through 12/31.

SHEEHAN—52 E. 76th St. (772-7777). Prints by American Modernists, including Cook, Davis, Marin, Nadelman, Sheeler, Spruance, others; through 12/19.

SHEPHERD—21 E. 84th St. (861-4050). "Füssli Through Tiffany," with 19th and 20th-century paintings, drawings, and sculpture; through 1/10.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). American works on paper from the early 1900's to the 1970's; through 12/27.

57th Street Area

DAVIDSON—11 E. 57th St. (355-4020). An inaugural exhibition, with works by Cropsey, Eakins, Homer, Inness, Twachtman; through 1/10.

DEUTSCH—20 W. 57th St. (765-4722). Works by 20th-century American artists, including Albright, Bloch, Hartley, O'Keeffe, Prendergast, Shahn, others; through 12/30.

DONSON—24 W. 57th St. (245-7007). Rare prints by Blake, Dürer, Goya, Hogarth, Whistler, others; through 12/31.

FRENCH—41 W. 57th St. (308-6440). "Frivolity and Mortality: The Tradition of Vanitas in Contemporary Painting," with works by Beal, Cretara, Fish, Galuszka, Neel, Piccolo, Weiskopf, Witkin, others; through 12/26.

FRUMKIN— 50 W. 57th St. (757-6655). Recent large-scale monotypes by Amenoff, Drake, Brown, LaNoue, McGarrell, Phillips, others; through 12/31.

HAIME—41 E. 57th St. (888-9449). Inaugural exhibition, with works by Bacon, Chia, Dine, Larraz, Lipshitz, Matta, Vari, others; through 12/23.

HARBOR—24 W. 57th St. (307-6667). Prints by 19th- and 20th-century American and European artists, including Corot, Kent, Lewis, Sloan, Whistler, Zorn, others; through 2/88.

I.B.M.—Madison Ave. at 56th St. (407-6100). "The Expressionist Landscape," with paintings by Avery, Burchfield, Dove, Hartley, Marin, O'Keeffe, Weber, others; "Isaac Newton and the 'Principia': 300 Years"; through 1/88.

JANIS—110 W. 57th St. (586-0110). "Recent Tendencies in Black and White," curated by Jerry Saltz, with works by 13 artists, including Charlesworth, Halley, Kruger, McCollum, Taafe, Vaisman, others; 12/3–24.

KENT FINE ART—41 E. 57th St. (980-9696). "Fictions," with works from the 18th, 19th, and 20th centuries, by Anshutz, Cole, Deutsch, Innerst, Komar & Melamid, Moran, Parrish, others; through 12/31. Also at Marcus, 578 Broadway.

ROSENBERG—20 W. 57th St. (757-2700). "Five Women Artists," with works by Blumenfeld, Getz, Katzen, Kurz, Stern; through 12/24.

SCHMIDT—BINGHAM—41 W. 57th St. (888-1122). "Creatures Great and Small," with works by Barnet, De Forest, Graves, McCracken, Miller, Uttech, Wilde; through 12/24.

East Village

GREATHOUSE—157 Ave. B (460-8000). "Signs of Intelligent Life," with works by artists who show with FEATURE, a Chicago-based gallery; through 12/23.

MOKOTOFF—735 E. 9th St. (674-4677). Works by Apfelschnitt, Borofsky, Ferrara, Pavia, Thek; through 12/13.

NATURE MORTE—204 E. 10th St. (420-9544). Works by Carrino, Doran, Noland, Ross; through 12/27.

P.P.O.W.—337 E. 8th St. (529-1313). Works by 100 women artists celebrating the 10th anniversary of *Heresies*, a feminist publication on art and politics; 12/4–20.

TRADITION THREE THOUSAND—273 E. 10th St. (529-1411). Cast replicas of sculptures from Bali, India, Nepal, and Tibet, plus sculptures by Paunov and Lowe; through 12/31.

SoHo and TriBeCa

ART IN GENERAL—79 Walker St. (219-0473), Wed.-Sat. 1–6. Works by Conrad, Goertz, Graham, Liberman, Mateo; through 12/19.

ARTISTS SPACE—223 W. Broadway (226-3970). "We the People," with works by Bonita, Durham, Fonseca, Jemison, La Marr, WalkingStick, others; through 12/23.

AUCHINCLOSS—558 Broadway (966-7753). Works by Kirkeby, Vedova, Walker; through 12/23.

BRYERS—111 Greene St. (925-8058). Works by Campbell, Mosset, Li-Trincere; through 12/19.

CASTELLI—420 W. Broadway (431-5160). "Similia-/Disimilia," curated by Rainer Crone; also at Sonnabend, 420 W. Broadway; 12/5–22 (See Columbia University under Group Shows, "Other").

CONDESO/LAWLER—76 Greene St. (219-1283). Works by Drasler, Hull, Imber, Kardon, Pierson, Tansey, others; through 12/19.

CONE EDITIONS—560 Broadway (431-7017). Prints by Amenoff, Avery, Baselitz, Dona, Heeks, Kapp, Scully, others; through 12/29.

COOPER—155 Wooster St. (674-0766). Works by gallery artists; through 12/23.

COWLES—420 W. Broadway (925-3500). Recent works by gallery artists; 12/5–1/9.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Melee," with sketchbooks and works on paper by artists from Philadelphia and New York who use the big city for inspiration; an installation by Leon Ferrari entitled "Heretic Chapel"; a window installation by Connie Fitzsimmons and Bruce Meisner; "Ad Interiori Deserti," by the Anonymous Artist; through 12/25.

GRASS ROOTS—131 Spring St. (431-0144). Nativity scenes from Latin America, by Aguilar, Blanco, Jimenez, others; through 1/3.

METRO PICTURES—150 Greene St. (925-8335). Works by gallery artists; 12/5–1/30.

MILFORD—560 Broadway (966-8755). "The Errant Sign," with works by Alexander, Duff, Förg, Goldstein, Richter, others; through 1/2.

NOLAN—560 Broadway (925-6190). Drawings by Förg, Kiecol, Tuzina, prints by Palermo; through 12/13.

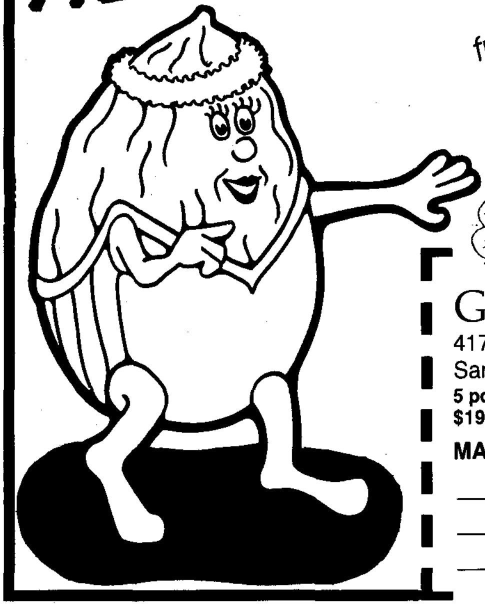
RUBIN—155 Spring St. (226-2161). "Facture," with works by Bridgwood, Bickerton, Judd, Ryman, Wools, others; through 12/19.

SHAPOLSKY—99 Spring St. (334-9755). Works by Falkenstein, Manning, McFarlane, Reynal, Waitzin; 12/3–1/16.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995). Works by Henderson, Johnson, Nakazawa, Simons; through 1/9.

SOLO—578 Broadway (925-3315). Works by Fischer, Kass, Kessler, Messner, Nadin, Storey; 12/4–31.

THE CLOCKTOWER—108 Leonard St. (233-1096). "The Pop Project: Part I," curated by Brian Wallis; through 12/13.



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AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—633 W. 155th St. (368-5900), Tue.–Sun. 1–4. Self-portraits by Barnet, Brooks, Kelly, Frankenthaler, Rauschenberg, others, plus portraits of well-known writers, composers and artists by Cox, Kitaj, MacIver, Rickey, others; "39th Annual Purchase Exhibition," with works by Bartlett, Estes, Fish, Golub, Katz, Kushner, others; through 12/13.

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). "Up South: Collaboration Between Six Artists and Six Advocacy Groups," with works by Edelson, Finkelpearl, Joseph, Min, Morales, Ukeles; through 12/19.

CITY—2 Columbus Circle (974-1150). "Ancient and Islamic Art: Selections From the Godwin-Ternbach Museum"; 12/7–1/8.

COLUMBIA UNIVERSITY—Wallach Art Gallery, 119th St. and Amsterdam Ave. (280-0513). "Similia/Disimilia: Modes of Abstraction in Painting, Sculpture, and Photography Today," with works by Artschwager, Chamberlain, Flavin, Halley, Hesse, Johns, Ryman, Trockel, others; 12/4–1/30 (see Castelli, under Group Shows, "SoHo & TriBeCa).

DIA ART FOUNDATION—548 W. 22nd St. (431-9232), Thu.–Sun. 12–6. Works by Beuys, Knoebel, Palermo; through 6/19/88.

FASHION MODA—2803 Third Ave., Bronx (585-0135). "H.O.W."—a ten-panel epic wall poem created by artists who live in the South Bronx; through 12/27.

GREY ART GALLERY—33 Washington Place (998-6780). Works by artists who taught at, or attended Black Mountain College, including Albers, Cage, Callahan, De Kooning, Penn, Rauschenberg, others; through 12/19.

LEHMAN—Bedford Park Blvd. West, Bronx (960-8211). "New Versions of the Figure: Sculpture From the Whitney Museum of American Art"; "Maurice Prendergast: The Large Boston Public Gardens Sketchbook"; through 12/12.

MARTIN & ULLMAN—310 Riverside Drive (864-3550). "Masterpieces of Ancient Peru: Textiles and Featherwork"; through 12/19.

MASTER EAGLE—40 W. 25th St. (924-8277), Mon.–Fri. 9:30–4:30. Original illustrations from children's books published in 1987; through 1/30.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "Michael Tracy: Terminal Privileges"; "Allan Sekula: Geography Lesson/Canadian Notes";"Frank Moore and Jim Self: The Miller's Wife"; "Special Projects"; "Jeanne C. Finley: Common Mistakes"; "The Hallucination of Truth," with works by Belcher, Bernard, Dunning, McCollum/Simmons, Perlman; James Turrell's "Meeting"; through 12/20.

SOCRATES SCULPTURE PARK—Broadway at Vernon Blvd., Long Island City, N.Y. (718-956-1819), daily, noon to dusk. "Artists Choose Artists," with sculpture by Bloom, Brown, Conwill, Doyle, Knowlton, Wyllie, others; through 3/15/88.

PHOTOGRAPHY

JAMES ABBE—Vintage photographs of Lillian Gish, Jack Dempsey, Fred and Adele Astaire, Charlie Chaplin, others; through 12/31. Washburn, 41 E. 57th St. (753-0546).

ALTERNATIVE MUSEUM—17 White St. (966-4444). "Poetic Injury: The Surrealist Legacy in Post Modern Photography," with works by Augeri, Carey, Charlesworth, Krims, Majore, Michals, Samaras, Tress, Wegman, others; through 12/23.

B.M.W.—Park Ave. and 51st St. (751-9200). Black-and-white yachting photographs from the Rosenfeld Collection; through 4/30/88.

JOHN COLLINS—138 Spring St. (334-0010). A survey of works by this 99-year-old photographer who pioneered the use of photography in advertising; through 1/9.

JED DEVINE—Palladium prints of Bethesda Terrace in Central Park; through 1/1. Wave Hill, 675 W. 252nd St. (549-3200), 10–4:30. $2 admission on weekends; free during weekdays.

MITCH EPSTEIN—Photographs taken in the Caribbean; through 12/24. Lieberman & Saul, 155 Spring St. (431-0747). Photographs in a series entitled "In Pursuit of India," 12/8–1/23. Burden, 20 E. 23rd St. (475-8790).

EVELYN HOFER—Recent photographs that retrace a trip taken by Ralph Waldo Emerson during 1832–33, through Malta, Sicily, Italy, and other countries; through 1/9. Witkin, 415 W. Broadway (925-5510).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. "Legacy of Light," with 160 Polaroid photographs by 58 American photographers; through 1/3/88.

I.C.P./MIDTOWN—77 W. 45th St. (869-2155), Mon.–Fri. 11–6, Sat. 12–5. Free. "Midtown Review: A Look at Photography Books of 1987"; through 1/9.

LEN JENSHEL—Color photographs of the American Southwest; through 12/12. Miller, 138 Spring St. (226-1220).

LEDEL—168 Mercer St. (966-7659), Wed.–Sat. 12–6. Photographs of stairways and empty chairs, by Atget, Bing, Dater, Evans, Frank, James, McCall, Spano, Telberg, others; through 12/28.

LIFE—Time & Life Building, Sixth Ave. at 50th St. (522-2300), by appt. only. "Communication," with works by Bourke-White, Eisenstadt, Farbman, Landry, others; through 1/15.

MICHAEL MCCARTNEY—Photographs of the Beatles and others, from his new book, "Mike Mac's Black and Whites PLUS One Color"; through 12/6. Sander, 51 Greene St. (219-2200).

RALPH EUGENE MEATYARD/WILLIAM WEGMAN—Photographs from 1950 to 1972, depicting a unique world of family and friends, subjects wearing masks, and strange objects juxtaposed with nature/Recent large-scale Polaroid portraits of his dog; 12/3–1/16. Pace-/MacGill, 11 E. 57th St. (759-7999).

NIKON—620 Fifth Ave. (586-3907). Underwater color photographs by Amsler, Eastep, Frink, Holland, Rosenberg, Swygert, others; 12/8–31.

PFEIFER—568 Broadway (226-2251). "Photems"—a collaboration between conceptual artists Rimma Gerlovina, Mark Bergash, and Valery Gerlovin; "View From the Shore"—photographs by Ruth Thorne-Thomsen; through 12/19.

PUCHONG—36a Third Ave. (982-1811). Black-and-white photographs of men by six photographers; through 12/16.

RALPH STEINER—Unpublished photographs from the 'twenties to the 'eighties, by this American Modernist who influenced Walker Evans; through 12/19. Prakapas, 19 E. 71st St. (737-6066).

DOROTHEA VON HAEFTEN—Still lifes and portraits; through 12/23. Saidenberg, 1018 Madison Ave. (288-3387).

PERFORMANCE

FRANKLIN FURNACE—112 Franklin St. (925-4671). 12/4, 5 at 8:30: "Kiss and Tell" by Jim Provenzano.

LA MAMA ETC.—74A E. 4th St. (475-7710). 12/2–5, 9–12, 16–19 at 10: Frank Maya in "Get Out of the House." $8, $10.

P.S. 122—150 First Ave. (477-5288). 12/3–5, 10–12, 17–19, Thu. at 9, Fri. and Sat. at 10: "Some Golden States" by Tim Miller. 12/6, 13, 20 at 9: "Buddy Systems" by Tim Miller. $8. 12/5 is a benefit performance for ACT-UP (A.I.D.S. Coalition to Unleash Power)—tickets are $15.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3.50, seniors and students $1:50. (Free Tue. 5–8). Through 1/10/88: "Homage to the Quilt."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3.50; children $1.50; free Fri.–Sat. 5–9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Through 12/13: "Architecture for Dinosaurs: The Building of the American Museum of Natural History." Through 1/88: "Dinosaurs Past and Present." Through 1/88: "Ancient Eskimo Ivories of the Bering Strait." Through 1/88: "Bats, Bats, Bats." Through 1/6/88: "Origami Holiday Tree." Through 5/1/88: "Carthage: A Mosaic of Ancient Tunisia."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 1/3/88: "The Chinese Scholar's Studio: Artistic Life in the Late Ming Period."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 1/24/88: "The Second Emerging Expression Biennial: The Artist and the Computer." Through 5/29/88: "Beginnings: Selections from the Permanent Collection."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1:50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . .58 Sculptures by Rodin . . . Through 1/4/88: Goya: Los Caprichos." Through 1/11/88: "Alexis Smith: Same Old Paradise." Through 1/88: "Norman Norell: American Fashion at Mid-Century." Through 1/88: "Architectural Elements of the Pacific Islands." Through 1/4/88: "From the Land of Morning Calm: Korean Art." Through 1/18/88: "The Treasure of San Gennaro: Baroque Silver from Naples." Through 12/88: "The Hillman Foundation Collection of Modern French Painting." Through 1/5/88: "Progressive Taste: Decorative Arts 1885–1985." Through 1/4/88: "Permanent Collection: An installation by German artists Bogomir Ecker, Raimond Kummer, Hermann Pitz." 12/5–2/29/89: "Curator's Choice: American Watercolors and Drawings."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 1/88: "Perspectives: Angles on African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 1/31/88: "Honor and Glory: Monumental Arches and Arches for Galveston." Through 2/21/88: "Surprise! Surprise! Pop-Up Movable Books." Through 3/13/88: "Color by the Yard: Printed Fabric 1760–1860." Through 3/6/88: "Vienna/New York: The Work of Joseph Urban, 1872–1933."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4. $2:50, students and seniors $1; free Mon.–Fri. 10 a.m.–noon. Through 1/3/88: "Country Churches."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6. $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. "Fragonard's The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $4, students and seniors $2; free Tue. 5–7:45. Through 3/13/88: "Fifty Years of Collecting: An Anniversary Selection."

HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed., Fri., Sat. 10 a.m.–5:30, Thu. 10 a.m.–9, Sun. noon–5:30. $2, children $1. Through 1/24/88: "Winslow Homer: Wood Engravings." Through 2/7/88: "Twelve Emerging Artists." Through 2/7/88: "Robert Glenn Ketchum: Photography."

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at Twelfth Ave. (245-0072). Wed.–Sun. 10 a.m.–5; last admission at 4. $4.75, children $2.50, seniors $4. Twentieth-century technology highlighting man's achievements at sea, in the air, and in space; The Hall of Honor: living memorial to American heroes; A full-size replica of World War I SE5 fighter plane.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 1/14/88: "The Dreyfus Affair: Art, Truth, and Justice." Through 4/88: "Fantasy and Form in the Hanukkah Lamp."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $5; children and seniors $2.50. Greek and Roman Treasury . . .Roman Portraits and Reliefs From the First Century B.C. . . . Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . .Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . .The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor . . .Selections From the Collection of Mr. and Mrs. Henry Pearlman . . . Gothic Revival Library . . .Lila Acheson Wallace Wing . . .The Arts of Japan . . .The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts- . . .Boscoterecase: Wall Paintings from Ancient Rome . . .*Louis XIV Bedroom and Adjoining Entrance* Gallery . . .Through 12/13: "Zurbarán." Through 1/88: "Images of the Mind: Selections from the Elliott Family's Collections of Chinese Calligraphy and Painting." Through 1/88: "The American Art Poster of the 1890's: The Gift of Leonard A. Lauder." Through 1/88: "Ancient Art in Miniature: Near Eastern Seals from the Collection of Martin and Sarah Cherkasky." Through 1/88: "Triumphs of American Silvermaking: Tiffany & Co. 1860–1900." Through 1/88: "Houses for the Hereafter, Funerary Temples from Guerrero, Mexico." Through 1/88: "American Paradise: The World of the Hudson River School." Through 1/88: "The Age of Sultan Süleyman the Magnificent." Through 2/88: "The Emperors' Album: Images of Mughal India." Through 1/10/88: "French Landscapes." Through 4/88: "In Style: Celebrating Fifty Years of the Costume Institute." Through 1/10/88: "Antiquities From the Collection of Christos G. Bastis." 12/4–1/3/88: "Annual Christmas Tree and Baroque Crèche Display." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection. 12/8–1/10/88: "Annual Christmas Display."

IERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 1/3/88: "Raphael and His Circle." Through 2/29/88: "Collectors' Choice: Books and Manuscripts Collected by Jacqueline and Henry Bradley Martin."

L MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Free. Through 12/6: "Paintings by Carlos Osorio." Through 12/6: "From the Center: A Video Installation by Eugènia Balcells."

IUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tue. noon–8, Wed.–Sat. noon–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also special screenings daily. Through 2/88: "Jackie Gleason: The Great One."

IUSEUM OF CONTEMPORARY HISPANIC ART—584 Broadway (966-6699). Tue.–Sun. 11 a.m.–5, Thu. 11–8. Suggested donation $2. Through 1/12/88: "Abstract Visions."

IUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tue.–Sun. noon–6. $3; children and seniors $1.75. "In Perspective": permanent exhibition on the history and development of holography. Through 2/7/88: "California Color."

IUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 1/5/88: "Frank Stella 1970–1987." Through 1/88: "New Photography 3: Paul Graham, Barbara Norfleet, and Thomas Roma." Through 1/88: "Bill Viola." Through 2/2/88: "Projects: Alison Wilding." Through 2/9/88: "For 25 Years: Crown Point Press."

IUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.–Sat. 10 a.m.–5; Sun. 1–5, $3; seniors and students $2. "Art and Artifacts From North and South America, Ancient to Modern." Through 12/21: "Gift of Double Woman: Quillwork of the Lakota." Through 1/29/88: "Silver Drum: Five Native Photographers."

IUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. Through 2/88: "Scents of Time: Reflections of Fragrance and Society." Through 5/88: "The Face of Genius: Images of Eugene O'Neill." Through 4/17/88: "Museum of the City of New York Collects: Recent Acquisitions." Through 3/27/88: "On Being Homeless: An Historical Perspective."

IATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 12/6: "American Screenprints." Through 1/31/88: "Norman Parkinson Photographs."

IEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri. and Sat. noon–8. Closed Mon.–Tue. Suggested admission $2.50, $1.50 seniors and children. Through 1/24/88: "New Paintings by Charles Clough and Mimi Thompson"; "Social Studies: Recent Work on Video and Film"; "Let the Record Show: Installation by Act-Up"; "Ana Mendieta: A Retrospective."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." Through 1/88: "Government by Choice: Inventing the United States Constitution." Through 1/88: "Ex Libris Rufus King." Through 2/88: "Jasper F. Cropsey: Artist and Architect."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.–6; some collections to 9. Through 1/2/88: "William Wordsworth and the Age of English Romanticism." Through 1/2/88: "British Etchings." Through 1/2/88: "British Landscape Photography." Through 4/88: "Know These Lines." Through 2/4/88: "Through A Scholar's Eyes: The Photography of Clarence Kennedy."**Lincoln Center, 111 Amsterdam Ave., at 65th St. (870-1630).** Through 1/88: "The Ballet 'Rite of Spring' Celebrated, Rediscovered, Recovered." Through 1/30/88: "Arturo Toscanini from 1915–1946: Art in the Shadow of Politics."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 12/6: "Art of the Fantastic: Latin America 1927–1987."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 1/3/88: "Emilio Cruz: Spilled Nightmares, Revelations and Reflections"; "Bill Hutson: Paintings 1978–1987"; "From the Studio: Artists in Residence 1986–1987, Michael Kelly Williams and Colin Chase."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection" . . . "Calder's *Circus*." Through 1/17/88: "Charles Demuth Retrospective." Through 1/10/88: "Julian Schnabel." Through 1/17/88: "Alexander Calder: Sculpture of the 1930's." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30. Free. Through 12/10: "Stuart Davis: An American in Paris." **Whitney Museum of American Art at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney." Through 1/20/88: "Elements: Four Installations."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 12/2 at 10 a.m. and 2: "Important Jewels." 12/2 at 7: "The Magnificent Jewels of Caroline Ryan Foulke." 12/3 at 1:30: "British Empire and General Foreign Stamps and Covers." 12/4 at 10 a.m. and 2: "Important American Paintings, Drawings, and Sculpture." **Christie's East**—219 E. 67th St. (606-0400). 12/2 at 10 a.m.: "Oriental Furniture and Works of Art." 12/3 at 10 a.m.: "Antique and Modern Jewelry." 12/8 at 6: "Oriental Rugs."

DOYLE—175 East 87th St. (427-2730). 12/2 at 10 a.m.: "Americana."

PHILLIPS—406 E. 79th St. (570-4830). 12/3 at 6: "Fine American Paintings." 12/5 at 10:30 a.m.: "19th-Century Furniture and Decorative Arts." 12/8 at 7: "Keyboards, Pianos, Stringed and Wind Instruments."

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 12/2 at 2:"Fine Books and Manuscripts." 12/2 at 10:15 and 2: "American Indian Art." 12/3 at 10:15 and 2: "American, Paintings, Drawings, and Sculpture." 12/3 at 2: "Property of the Robert R. Young Foundation From the Estate of Anita O'Keeffe Young." 12/5 at 10:15 a.m. and 2: "Oriental Rugs and Carpets." 12/7 at 10:15 a.m. and 2, 12/8 at 10:15 and 2: "Important Jewelry." 12/8 at 10:15 a.m.: "Sixuezhai Collection of Chinese Paintings." 12/8 at 2: "Chinese Paintings."

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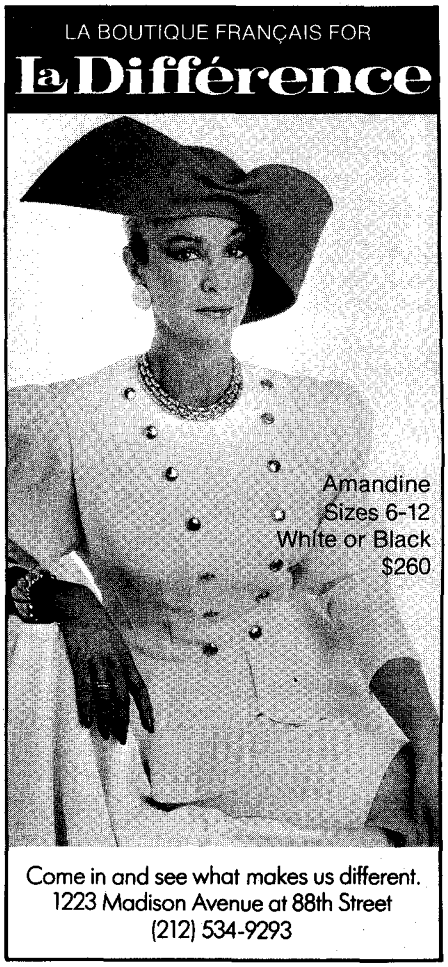

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MUSIC AND DANCE

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City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (427-4410).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, December 2

JOSEPH FUCHS, violinist, with pianist Katsurako Mikami. Tartini, Beethoven, Porter, Chausson, Mozart, Tchaikovsky, Ernst. Carnegie Hall at 8. $5–$17.

DAWN UPSHAW, soprano, with pianist Margo Garrett. Works by Copland, Perle, Walker, Hall, Talma, Farwell, Chausson, Schwantner, Prokofeiv, Schumann. 92nd Street Y at 8. $11–$15.

GEORGE WINSTON—Program of music for solo piano. Avery Fisher Hall at 8. $17.50–$22.50. Take a can of food for the Food for Survival Food Bank.

THE SWINGLE SINGERS—"A Swingle Christmas": music of Bach, Mozart, Tchaikovsky, Gershwin, Berlin, Debussy, Britten; holiday songs and carols. Alice Tully Hall at 8. $17.50.

NINA TICHMAN, pianist. First of three programs devoted to the complete piano works of Debussy, a 125th-anniversary series. Tonight's music includes *Images* I and II. Merkin Concert Hall at 8. $10.

DENNIS SMYLIE, bass-clarinetist, with assisting artists including cellist Alvin McCall, violist Lois Martin, violinists Richard Rood and Denise Semenovich. Music by Ferneyhough, Callaway, Vorlova, Faure, Eccles, Bowen. Symphony Space at 8. $6.

CARMAN MOORE AND SKY MUSIC—The composer-conductor's music includes *Journey to . . . journey through* and *Classical Dancing*. Alternative Museum, 17 White St. (966-4444), at 8. $7.

MANHATTAN WIND ENSEMBLE, Hal Janks conductor. Music by J. Strauss, Hindemith, Chance, Holst, Persichetti, Schuller, Walton. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

KENNY DAVERN, clarinetist/**HOWARD ALDEN** guitarist. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. at 54th St., at 12:30. $2.

ANGELA PISTILLI, pianist. Music of Schumann, Debussy, Liszt. Third St. Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

ELIZABETH LAUER, composer-pianist. Music by Field, Ravel, Bach, Chopin. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

JUILLIARD CONCERT—Alice Tully Hall at 1. Free.

CITY ISLAND CHAMBER ENSEMBLE, Pierre Saint-Denis director. Works by Telemann, Vivaldi. Trinity Methodist Church, 113 Bay St., City Island, at 8. Free.

NOE DINNERSTEIN, sitar/**RAY SPIEGAL,** tabla. "Gita: The Music of India," ragas. Brooklyn College, Campus Rd. and E. 27th St. (718-780-5847), at 12:15. Free.

Thursday, December 3

NEW YORK PHILHARMONIC, Leonard Slatkin conductor; soprano Arleen Auger, baritone Hakan Hagegard, the Westminster Choir. Carter's *Holiday Overture;* Haydn's Symphony No. 87; Faure's *Requiem.* Avery Fisher Hall at 8. $7.50–$35.

DRESDEN STAATSKAPELLE, Sir Colin Davis conductor. Overture to Weber's *Der Freischutz;* Haydn's Symphony No. 100, "Military"; Beethoven's Symphony No. 7. Carnegie Hall at 8. $14–$25.

MARTHA ANNE VERBIT, pianist. Music by Antheil, Diercks, Fennimore, Poulenc, Scriabin. Alice Tully Hall at 8. $8–$12.

WNBC RADIO HOLIDAY CELEBRATION—Ronnie Spector, Ben E. King, The Grass Roots, Lou Christie, others, with station personalities. Radio City Music Hall at 8. $18.50, $20. Take along a gift for Toys for Tots.

MICHAEL BLUM, pianist. Brahms, Mendelssohn, Clementi, Balakirev, Debussy. Merkin Hall at 8. $10.

JOLYT KALKMAN, violinst. Weill Recital Hall at at Carnegie Hall at 8.

OPHRA YERUSHALMI, pianist. Chopin Ballads, and his *Chants Polonais* as transcribed by Liszt. Celeste Bartos Forum, New York Public Library, Fifth Ave. and 42nd St., at 6. $7.50.

ANN MONOYIOS, soprano/**JAMES RICHMAN,** fortepianist. Music of Mozart and Schubert. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

NINA STERN, recorder/**MARTHA McGAUGHEY,** viola da gamba/**ARTHUR HAAS,** harpsichord. Music of Philidor, Couperin, Blavet, Telemann. St. Michael's Church, Amsterdam Ave. and 99th St., at 8. $8 donation.

TRANSFORMATION STRINGS!—A festival of chamber jazz. Jeff Hoyer Quartet. Kraine Club Gallery, 85 E. 4th St. (254-7706), at 9. $6.

BARGEMUSIC—Violist Ik-Hwan Bae, pianist William Doppmann, violinist Arnold Steinhardt, cellist Peter Wiley. Stravinsky's *Suite Italienne;* Beethoven's Sonata Op. 96; Faure's Piano Quartet Op. 121. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

CAPERS/ROBINSON DUO—Jazz. Schwendler Auditorium, Bronx Community College, University Ave. and W. 181st St., at 12:30. Free.

Friday, December 4

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Guest artists: violinists Elmar Oliveira and Laurie Smukler, harpist Heidi Lahwalder, Irene Worth narrator. Debussy's Sonata for Flute, Viola, Harp; Mozart's Quartet in g, K. 478; Caplet's *Le Masque de la Mort Rouge;* Faure's Sonata in A Op. 13. Alice Tully Hall at 8. $18.

DRESDEN STAATSKAPELLE, Sir Colin Davis conductor. Mozart's Symphony No. 35, "Haffner"; Strauss's *Till Eulenspiegel's Merry Pranks;* Sibelius's Symphony No. 2. Avery Fisher Hall at 8. $10–$20.

NEW YORK PHILHARMONIC—See 12/3. Today at 2.

ANTHONY DAVIS, composer-pianist, with Episteme. His music, including *Parenthetically* and *The Beginning of Light of Time Passing.* Symphony Space at 8. $15.

COMPOSERS' FORUM—Chamber music of Orlando Garcia and Rocco Di Pietro. Performers include conductor-percussionist Jan Williams, percussionist Anthony Miranda, vocalist Julie Di Pietro, clarinetist Tod Palmer, guitarist Jeffrey Schanzer. Dia Art Foundation, 155 Mercer St., at 8. $7.

TONE OVER TONE—Pianists Constance Cooper, Loretta Goldberg, Ursula Oppens, others, play music by American composers for multiple pianos in quartertone and regular tunings: world premieres by Cooper and Boziwick; also Hays (N.Y. premiere), Kolb, Sisler, Lawergren. Cooper Union Great Hall, Third Ave. and 7th St. (363-4198), at 8. Free.

VIRGINIA PLEASANTS, harpsichord/**EVELYN NALLEN,** recorders. Frescobaldi, Handel, Telemann, Dowland, C.P.E. Bach. Cathedral of St. John the Divine, Amsterdam and 112th St. (662-2133), at 7:30. Free.

JEAN RITCHIE, singer, with the Baroque ensemble Hesperus. Music of Appalachia, other traditional music. Salvation Army, 221 E. 52nd St. (718-426-8555), at 8. $8.

THE WATERSONS/MARTIN CARTHY—Music of the British Isles. Triplex Theater, BMCC, 199 Chambers St. (618-1980), at 8. $12.50.

RAN BLAKE, pianist. Music of Mahalia Jackson and Antonio Carlos Jobim. Jazz Center of New York, 380 Lafayette St. (505-5660), at 9. $10.

MANNES CHAMBER SINGERS, Richard Tang Yuk director. Music by Britten, Dowland, Handel. Mannes College of Music, 150 W. 85th St. (580-0210), at 6. Free.

HUNTER COLLEGE CHOIR, Paul F. Mueller conductor. Music of Bach and Respighi. Auditorium, Park Ave., 68th–69th Sts. (772-5020), at 8. $6.

TRANSFORMATION STRINGS!—See 12/3. Tonight at 10: Aotearoa.

"(MOSTLY) NOEL COWARD"—Broadway musical theater, with Steve Ross, Betsy Ann Ledbetter, Paula Laurence. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 8. $8.

A. CECCONI-BATES, violinist. Lincoln Center Library at 4. Free.

LAST-MINUTE BLUES—Folk duo. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

Saturday, December 5

NEW YORK CHORAL SOCIETY, John Daly Goodwin conductor; soloists Christine Donahue, D'Anna Fortunato, Marcus Haddock, Myron Myers. Kodaly's *Te Deum;* Barber's *The Prayers of Kierkegaard;* Mozart's Mass in c. Carnegie Hall at 8. $10–$22.

CHAMBER MUSIC SOCIETY—See 12/4. Today at 3.

NEW YORK PHILHARMONIC—See 12/3.

YEFIM BRONFMAN, pianist. Music by Scarlatti, Brahms, Schumann, Prokofiev. 92nd Street Y at 8. $12.50–$17.50.

STEVEN MAYER, pianist. Music and transcriptions by Liszt, Thalberg, Rossini, Pacini. Program re-creates the "piano duel" between Liszt and Sigismond, in 1837. Alan Walker will be commentator. Alice Tully Hall at 8. $15. Proceeds benefit AIDS research.

YALE MUSIC SPECTRUM, Boris Berman music director. Mozart's Sonata for bassoon and cello; Beethoven's Serenade for flute, violin, viola, and Quartet for piano and strings Op. 16. Merkin Concert Hall at 8. $9.

COSMOPOLITAN SYMPHONY ORCHESTRA, Arthur Fagen conductor; violinist Frank Almond. Mendelssohn's "Hebrides" Overture; Glazunov's Violin Concerto in a; Dvorak's *Czech Suite;* Brahms's Variations on a Theme of Haydn. Town Hall at 2. $5.

BRANFORD MARSALIS, with Donald Harrison and Terence Blanchard. Jazz. Town Hall at 8. $20.

EMERSON STRING QUARTET—Mendelssohn's Quartet in a, Op. 13, and Fugue Op. 81, No. 4; Beethoven's Quartet Op. 135 and Grosse Fugue Op. 133. Metropolitan Museum at 8. $14.

MISOOK KIM, flutist, with pianist Mihae Kim. Music by Mozart, Copland, Berio, Widor, Guarnieri. Weill Recital Hall at 8:30. Free.

JOHN KAMITSUKA, pianist. Music of Brahms, Schumann, Bach. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

ANDREW CYRILLE, with Julius Hemphill, Fred Hopkins, Henry Threadgill, Tony Underwood. Greenwich House, 27 Barrow St. (645-2387), at 8 and 10. $12.

CARE SELVE CHAMBER CONCERT—Soprano Linda Skroski, tenor Steven Del Russo, violist Wilfrid Michel, pianist Martin Hennessy. Music by Handel, Telemann, Simmons, Faure, and Christmas carols. Liederkranz Hall, 6 E. 87th St., at 2. $5.

FOREVER FOLK—Benefit concert for New York Folk Music Cooperative, with Tony Trischka and Skyline, Suni Paz, Rod MacDonald, David Massengill, Joe Virga. P.S. 40, 320 E. 20th St. (645-5629), at 8. $10.

THE NOT NECESSARILY CHRISTMAS HOLIDAY CONCERT—The Lesbian and Gay Big Apple Corps Symphonic Band, Nanisi Barrett, director; Jim Cochrane assistant conductor; the New Amsterdam Dixieland Jazz Band, Joe Avena director; the Wicked Stepsisters Tap Troupe. Holiday music from January through December, with M.C.s Bruce Hopkins and Selma Hazouri. Fashion Institute of Technology, Seventh Ave. and 27th St. (869-2922), at 8. $16, in advance $13.

TRIBUTE TO SIBELIUS, in memory of Serge and Olga Koussevitzky. Soprano Sylvia Aarnio, violinist Kirsi Perttuli-Kehayias. Finnish songs, and music by Bach, Prokofiev, Sarasate, others. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

MARIAN THOMPSON, soprano, with pianist Erika Schenker. Schubert's *Die Winterreise.* Faculty recital, Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

LINDA MARANIS, pianist/**ELIZABETH LAUER,** pianist-composer/**ALICE MARIE NELSON,** mezzo-soprano. Music by Schubert, Granados, Schumann, Ravel, Saint-Saens. Theodore Roosevelt Birthplace, 28 East 20th St, at 2. $1 house admission.

BEN TAVERA KING, composer-guitarist. New and traditional music of the Hispanic Southwest. New York Open Center, 83 Spring St., at 8 and 10. $10.

TRANSFORMATION STRINGS!—See 12/3. Tonight at 9, Daniella/Mulgrew Miller. At 10:30, William Parker "The Silent Screen."

MARY MALLOY/STEWART FRANK—Songs of whaling and windjammers, with concertina and guitar. Eagle Tavern, 14th St. at Ninth Ave. (924-0275), at 9 and 10:30. $5.

QUEENS SYMPHONY ORCHESTRA, Paul Schwartz conductor; violinist Masako Yanagita, dancers Maria Calegari and Bart Cook, choreography by Balanchine. Mozart's Symphony No. 40; Haieff's *Divertimento;* Corelli's *Sarabande;* Bizet's *The Steadfast Tin Soldier;* Vaughan Williams's *Lark Ascending;* Stravinsky's *Pulcinella* Suite; Ravel's *Pavane pour une Infante defunte.* Queens College Colden Center, LIE and Kissena Blvd., Flushing (718-793-8080), at 8:30. $13–$19.

BRONX ARTS ENSEMBLE & SINGERS—St. Nicholas Day celebration, with the story in song and narrative; arrangements for four voices, oboe, oboe d'amore, English horn, and bassoon, by Jack Gale. Bartow-Pell Mansion Museum, Shore Rd., Pelham Bay Park, Bronx (549-1899), at 2. Free; tickets necessary.

BOYS CHOIR OF HARLEM, Walter Turnbull director; Orchestra of St. Luke's, mezzo-soprano Brenda Boozer. Bernstein's *Chichester Psalms;* gospel music, Christmas-song medley. Whitman Hall, Brooklyn Center at Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900), at 8. $10–$20.

ROSEWOOD CHAMBER ENSEMBLE—Mozart's Clarinet Concerto, Horn Concerto K. 447, Divertimento No. 11, Oboe Quartet. Sunnyside Reformed Church, 48th St. and Skillman Ave., Queens, at 8. $9.

Sunday, December 6

AMERICAN COMPOSERS ORCHESTRA, Dennis Russell Davies conductor; pianist Robert Taub, the Gregg Smith Singers, Long Island Choral Association, Florilegium Chamber Choir. Van Buren's *Divertimento* (N.Y. premiere); Persichetti's Piano Concerto; Druckman's *Vox Humana* (N.Y. premiere). Carnegie Hall at 3. $11–$17.50.

MASTERWORK CHORUS AND ORCHESTRA, David Randolph conductor, with soloists. Handel's *Messiah.* Avery Fisher Hall at 2:30. $14–$25.

RICHARD GOODE, pianist. Beethoven's Sonatas Nos. 19, 7, 18, 25, 30. 92nd Street Y at 3. $12.50.

CHRISTOPHER O'RILEY, pianist. Works of Bach, Schumann, Schoenberg, Ravel, Liszt-Busoni. Alice Tully Hall at 8. $10.

ITZHAK PERLMAN—Avery Fisher Hall at 7:30. Sold out.

CHAMBER MUSIC SOCIETY—See 12/4. Today at 5.

CHORAL SYMPHONY SOCIETY, David Labovitz conductor; harpsichordist Gerald Ranck; soloists Alburtt Rhodes, Louisa Jonason, Arthur Burrows, Margaret Evans, Eugene Perry. Handel's *Samson.* Merkin Concert Hall at 3. $12.

KAMAL SCOTT, tenor (N.Y. debut), with pianist Gerald Brown, soprano Eunice Goldman. Bel canto and romantic music. Merkin Concert Hall at 7. $15, $17.50.

YOKO OWADA, flutist, with pianist Dan Franklin Smith. Works of Bach, Schubert, Dutilleux, Halfter, Prokofiev. Weill Recital Hall at Carnegie Hall at 5:30. $9.

JEAN SAULNIER, pianist (N.Y. debut). Music by Beethoven, Leschetizky, Liszt, Szymanowski, Rorem, Hetu. Weill Recital Hall at 2. $6.

SEOUL CHAMBER ENSEMBLE—Music by Haydn, Prokofeiv, Schumann. Weill Recital Hall at 8:30. $8.

RHONDA LARSEN, flutist, with pianist Mitchell Vines. Debussy, Bach, others. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 3:30. Free.

NOT NECESSARILY CHRISTMAS CONCERT—See 12/5.

STEVE REICH AND MUSICIANS, with Tim Page, K. Robert Schwartz, James Preiss, clarinetist Mort Silver, pianists Edmund Nieman, Nurit Tilles. Symphony Space at 7. $18.

RACHMANINOFF TRIO—Glinka's *Trio Pathetique* in d; Brahms's Trio in C Op. 87; Rachmaninoff's Trio No. 1; Turina's Trio No. 2. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 3. Free.

ST. BARTHOLOMEW'S CHOIR AND CHORAL SOCIETY/AMERICAN BOYCHOIR, James Litton conductor; tenor Douglas Perry. Britten's *St. Nicolas.* St. Bartholomew's Church, Park Ave. and 51st St., at 3. $5.

ST. PETER'S CHURCH—At 5: Jazz Mass, with the Eddie Bonnemere Orchestra, JESU Choir; offering. At 7:30: Montclair State College Concert Band, Don Butterfield conductor. Lexington and 54th (935-2200).

BACH VESPERS—Holy Trinity Choir, soloists, Bach Orchestra; Frederick Grimes organist-director. Bach's *Magnificat* S. 243; *Fuga sopra il Magnificat,* S. 733. Holy Trinity Lutheran Church, C.P.W. and 65th St., at 5. Offering.

INTERNATIONAL HOUSE CHAMBER ORCHESTRA, Ronald Braunstein conductor; Thomas Stacy, English horn. Schubert's Symphony No. 8, "Unfinished"; Telemann's Concerto in g for oboe d'amore; Stravinsky's *Apollon Musagete.* International House auditorium, 500 Riverside Dr. (316-8438), at 8. Free.

DICK HYMAN, pianist/**KENNY DAVERN,** clarinetist, with guitarist Howard Alden, bassist Phil Flanagan, drummer Bobby Rosengarten. "Heavenly Jazz": tribute to Dick Wellstood. Church of the Heavenly Rest, Fifth Ave. at 90th St. (369-8040), at 5. $8.

TRANSFORMATION STRINGS!—See 12/3. Tonight at 9: Melford-Brandis Duo, with Mark Dresser.

ST. FRANCIS CONCERT CHOIR AND ORCHESTRA, Mark W. DiGiampaolo director; Handel's *Messiah,* Part I. St. Francis Church, 135 W. 31st St., at 3. Offering.

WEST VILLAGE CHORALE, Gwen Gould conductor; American Boychoir, tenor Douglas Thom. Britten's *St. Nicolas;* Vivaldi's *Magnificat.* Church of St. Luke in the Fields, 487 Hudson St. near Christopher St., at 7:30. $8.

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Kevin Walters conductor. Handel's *Messiah,* Part I: Saint-Saens's *Christmas Oratorio.* Church, 3 W. 29th St., at 3. Free.

RIVERSIDE CHORAL SOCIETY, David Castleberry director. Charpenteir's *Midnight Mass;* Pachelbel's *Magnificat;* Finzi's *In Terra Pax.* Riverside Church, the Drive at 120th St. (222-5900), at 4. $5.

RACHMAEL WEINSTOCK, violinist, with pianist Norman Carey. Works by Debussy, Brahms, Franck. Faculty recital, Manhattan School of Music, Broadway at 122nd St. (749-2802), at 3. Free.

OVAL WINDOW—Chamber ensmble. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 5. Free.

BROOKLYN PHILHARMONIA CHORUS/STATEN ISLAND SYMPHONY, Douglas March conductor. "A Concert for Christmas": Music by Britten, Gabrieli, Mendelssohn, Pinkham. St. Francis Xavier Church, 225 Sixth Ave., Park Slope, Brooklyn, at 4. $5.

LEHMAN COLLEGE COMMUNITY BAND, Jerome Sala conductor. Lehman Center, Bedford Park Blvd. West and Goulden Blvd., Bronx (960-8247), at 3. Free.

NICHOLAS GOLUSES, guitarist. Music by Bach, Falla, Ponce. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (718-624-4061), at 1. $8.

STATEN ISLAND CHAMBER MUSIC PLAYERS—"Contrasts: Brass and Harpsichord": Frescobaldi, Handel, Wilder, Speer, Wilhelm, Ramsoe, D. Scarlatti. Veterans Memorial Hall, Snug Harbor Cultural Center, 1000 Richmond Terrace (718-448-2500), at 3. $8.

GRACE CHORAL SOCIETY/HAYDN-MOZART CHAMBER ORCHESTRA, Alexander Rom director. Haydn's *Missa Sanctae Caeciliae;* selections from Handel's *Messiah.* Grace Church, 254 Hicks St., Brooklyn Heights, at 4. $8.50, in advance $7.50 (718-789-0826).

QUEENS SYMPHONY ORCHESTRA—See 12/5. At 2.

BRONX ARTS ENSEMBLE—See 12/5. Today at 2, at Church of the Mediator, Kingsbridge Ave. and W. 231st St., Bronx.

ROSEWOOD CHAMBER ENSEMBLE—See 12/5. Today at 3, at St. Matthias Roman Catholic Church, 58-15 Catalpa Ave., Ridgewood, Queens.

BARGEMUSIC—See 12/3. Today at 4.

Monday, December 7

JUPITER SYMPHONY, Jens Nygaard conductor; pianist Stephen Hough. Mozart's Divertimento in F; Stravinsky's "Dumbarton Oaks" Concerto; Schubert's Symphony No. 8, "Unfinished"; Saint-Saens's Symphony No. 5, "Egyptian." Alice Tully Hall at 8. $6–$12.

HARRY CHAPIN TRIBUTE—Carnegie Hall at 8. Sold out.

STANLEY YERLOW, pianist. Music by Beethoven, Mozart, Liszt, Gerschefski, Prokofiev, Chopin. Weill Recital Hall at Carnegie Hall at 8. $10.

NATALIA TRULL, pianist. "Russian Nights": music of Schubert-Liszt, Schubert, Weber, Stravinsky. Town Hall at 8. $10–$15.

PURE PLAY CONTEMPORARY MUSIC (debut performance)—Works of Jeff Talman (world premieres) and Rick Baitz. Pianist Steven Mayer, flutist Rue Schmidt, flutist Mary Kay Fink, others. CAMI Hall, 165 W. 57th St. (666-9690), at 8. $7.

AHMAD JAMAL QUARTET/KENNY BURRELL AND THE JAZZ GUITAR BAND/ALL-STAR SEXTET, with vocalist Dee Dee Bridgewater. Philip Morris Jazz Grant series. Beacon Theater, Broadway and 74th St., at 8. $25, $35, $100 (201-624-8880). Benefit for WBGO-FM.

MUSIC FOR MUSICIANS—Phoebe Snow, Michael Bolton, Richard Lloyd, Jules Shear, Patty Smith, others, with an all-star band. Benefit for Musicians Assistance Program of Local 802. The Ritz, 119 E. 11th St. (244-1802), at 8. $20.

BOYS CHOIR OF HARLEM—Department of Cultural Affairs, 2 Columbus Circle, at 1:30. Free.

WAVE HILL TRIO—Beethoven's "Archduke" Trio, Op. 97. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

DIANE WALSH, pianist. Faculty recital, Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

MUSICA HISPANA—Latin American and Spanish chamber music. Mark Goodson Theater, Department of Cultural Affairs, 2 Columbus Circle, at noon. Free.

CAREY BELL BLUES BAND—Cuando Building, 9 Second Ave. north of Houston St., at 8. $7.50.

JUILLIARD CHAMBER MUSIC—Paul Hall, 144 W. 66th St., at 8. Free.

Tuesday, December 8

PHILADELPHIA ORCHESTRA, Yuri Temirkanov conductor. Stravinsky's *Petrouchka;* Tchaikovsky's "Manfred" Symphony. Carnegie Hall at 8. $14–$36.

NEW YORK PHILHARMONIC—See 12/3.

JUILLIARD ORCHESTRA AND CONTEMPORARY ENSEMBLE, Paul Zukofsky conductor. Schoenberg's *Pelleas and Melisande,* Op. 5; Debussy's *Nocturnes.* Alice Tully Hall at 8. Free (874-7515).

RINA DOKSHINSKY, pianist (debut). Bach, Beethoven, Schumann, Barber, Liszt. 92nd Street Y at 8. $5–$8.50.

HARMONIE ENSEMBLE, Steven Richman conductor; pianist Michael Boriskin. Poulenc's *Aubade;* Gershwin's *Rhapsody in Blue;* Ravel-Whiteman, *Bolero.* Merkin Concert Hall at 8. $15.

EVELYN NALLEN, recorders, with harpsichordist Wendy Wendy Young, bassoonist Dennis Godburn. Music by Nicholls (U.S. premiere), Danican-Philidor, Fontana, Vivaldi. Merkin Concert Hall at 2. $5.

SCOTT JACKSON WILEY, guitarist. Complete works for solo guitar by Villa-Lobos. Weill Recital Hall at Carnegie Hall at 8. $10.

GUILD OF COMPOSERS—Soprano Bethany Beardslee, pianist Christopher Oldfather, pianist Marvin Wolfthal. Music by Debussy, Martino, Griffes, Roslavetz, Edwards. Christ and St. Stephen's Church, 120 W.69th St., at 8. $7.

TRANSFORMATION STRINGS!—See 12/3. Tonight at 9, Borah Bergman.

MANHATTAN JAZZ ENSEMBLE, Dick Lowenthal director. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

PAUL-MARTIN MAKI, organist. Transcriptions of works by Wagner, Sibelius, Puccini. Trinity Church, Broadway at Wall St., at 12:45. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through April 16, 1988. Tickets, $16–$95. 11/30 at 8: Mozart's *Die Entfuehrung aus dem Serail,* Janowski conducting; Donat, Mills, Winbergh, Zednik, Salminen, Castel. 12/1 at 8: Verdi's *Il Trovatore,* Bonynge conducting; Sutherland, Budai, Pavarotti, Clark, Dworchak. 12/2 at 8: Verdi's *La Traviata,* Fulton conducting; Tomowa-Sintow, Raffanti, Milnes. 12/3 at 8: same as 11/30, except Laciura for Zednik. 12/4 at 8: Strauss's *Die Fledermaus,* Rosenthal conducting; Daniels, Kilduff, Troyanos, Rendall, Best, Claudio Nicolai (debut), Devlin, Mazura, Sid Caesar (debut). 12/5 at 1:30: *Puccini's Tosca,* Badea conducting; Behrens, Mauro, MacNeil (broadcast, WQXR). 12/5 at 8: *Il Trovatore;* Sutherland, Budai, Pavarotti, Nucci, De Grandis.

Next Wave Festival

NIXON IN CHINA, by John Adams, libretto by Alice Goodman, directed by Peter Sellars. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100). 12/4 at 7; 12/6, 9, 10, 12, 15, 17 at 8. $15–$40.

Other

LA FIAMMA, by Respighi. Concert version, by the Collegiate Chorale, Robert Bass conducting; Alessandra Marc, Andrew Smith, James McCracken, Mignon Dunn. Carnegie Hall, 12/4 at 8. $13–$40.

AMAHL AND THE NIGHT VISITORS, by Menotti. Dorchester Opera Theatre and the Flatbush-Tompkins Congregational Church Chancel Choir and Young Adult Choir; staged production conducted and directed by Cynthia Powell. Dorchester Rd. and E. 19th St., Brooklyn (718-282-5353). 12/5 at 8; 12/6 at 4. $6.

FAUST, by Gounod. Manhattan Opera Association, Bernard Yannotta conducting. I.S. 44, 100 W. 77th St. (769-4217). 11/30, 12/4 at 7:30. $10.

LA BOHEME, by Puccini. Amato Opera, 319 Bowery (228-8200). 12/5, 11, 12, 31, 1/2 at 7:30; 12/6, 1/3 at 2:30. $12.

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LA TRAVIATA, by Verdi. Regina Opera Company, Gregory Ortega conductor. Regina Hall, 65th St. and Twelfth Ave., Brooklyn (718-232-3555). 12/5 at 8; 12/6 at 4. $7. seniors, children free.

THE CRAFTY WOMEN, by Cimarosa. Production in English of *Le Astuzie Femminili,* by Cooper OperaWorks. 18th Street Playhouse, 145 W. 18th St. (942-9189). 11/30, 12/1, 2 at 7:30. $10.

REPERTORIO ESPANOL—12/5 at 8: *La Corte de Faraon,* a comic zarzuela. At Gramercy Arts Theater, 138 E. 27th St.; $16. 12/6 at 3: *La Zarzuela,* an anthology of zarzuela music. At Equitable Tower auditorium, Seventh Ave. between 51st and 52nd Sts.; $18. 889-2850.

MUSIC FROM "DON PASQUALE," by Donizetti. Opera Preview Society, concert excerpts. Donnell Library Center, 20 W. 53rd St. 12/6 at 2:30. Free.

ARIAS FOR TWO (OR MORE) PEOPLE—A concert of scenes from several works. John Brownlee Opera Theater Workshop, Manhattan School of Music, Broadway at 122nd St. (749-2802). 12/4, 5 at 8. Free.

MOSTLY VERDI—Operatic concert of arias, duets, trios. Trinity School, 139 W. 91st St. 12/3 at 8. $5.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/21, 1988. Tickets, $5–$42. No performances 12/1, 12/2. 12/3–1/3/88: *The Nutcracker.*

Erick Hawkins Dance Company

JOYCE THEATER—12/1-6. Tickets, $17. Program A: *Summer-Clouds People; God the Reveller,* to a commissioned score by Hovhaness; *Heyoka*—12/1 at 7 (company benefit); 12/3, 5 at 8. Program B: *Today, With Dragon; Ahab; Plains Daybreak*—12/2 at 8, 12/5 at 2, 12/6 at 7:30. Program C: *The Joshua Tree, Black Lake, Agathlon*—12/4 at 8; 12/6 at 2.

Other

ASSIMIL: ANGLAIS SANS PEINE—A "dancetheater event" conceived and directed by Anne Bogart, with a cast of over 30. Danspace Project at St. Mark's Church, Second Ave. and 10th St. (674-8112). 12/4–6, 10–13 at 8:30. $6.

BETSY HULTON—Three premieres. Washington Square Church, 135 W. 4th St. (529-9261). 12/3–6 at 8. $8.

DANIEL McINTOSH/BRIAN MORAN—Shared evening of dance and video by each. Ethnic Folk Arts Center, 179 Varick St. (691-5788). 12/5, 6, 7 at 8:30. $7.

FRESH TRACKS—New work by Leo Beckwith, Ron Brown, D.J. McDonald, Jennifer Sargent, Melanie Slater, Dara Van Laanen and Dean Moss. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 12/1, 8, 15, 22 at 8. $8.

GUIMOND DANCE ASSOCIATES—Modern-dance program includes a premiere; guest artist is Cindy Scarborough. Theater 61, 211 W. 61st St. (245-0383). 12/3, 4, 5 at 8; 12/6 at 3 and 7:30. $10.

KATHY KROLL DANCE CONCERT—Solos and multimedia works with others. Nikolais/Louis Choreospace, 33 E. 18th (718-575-1405). 12/4, 5 at 8; 12/6 at 3. $10.

POOH KAYE/ECCENTRIC MOTIONS—Four works, including a premiere. The Kitchen, 512 W. 19th St. (255-5793). 12/3–6 at 8:30. $8.

SERENA—Middle Eastern Dance, with guest Matteo. American Theater of Actors, 314 W. 54th St. (247-0151). 12/6 at 2 and 4. $8.

SUSAN MARSHALL & COMPANY—*Companion Pieces,* three world premieres. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 12/3, 4, 5, 7, 10, 11, 12, 14, 17, 18, 19, 21 at 8; 12/6, 13, 20 at 3. $8.

TESTAMENT—Dances of Isadora Duncan, a biographical tribute. Moravian Church, Lexington Ave. and 30th St. (718-622-3594). 12/5, 6, 12, 13 at 7:30. Benefit for the Coffee Pot Homeless Shelter. $12.

WILLIAM DOUGLAS AND DANCERS—Premiere of . . . *and the Air,* live music by Daron Hagen. Cunningham Studio, 55 Bethune St. (674-4392). 12/2–5 at 9. $8.

WORKING WOMEN—12/3–6 at 8: **Sally Silvers,** with four premieres; $6 Thur., weekend $7 . . . 12/3, 5 at 10 p.m.: **Ruth Fuglistaller/Estelle Eichenberger,** in new works; $7. Aglaia Dance Productions, at Middle Collegiate Church, 50 E. 7th St. (228-8108); $7.

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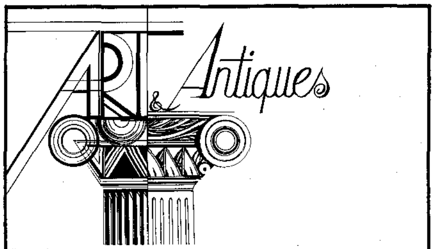

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAFE AMERICANO—105 Hudson St. at Franklin St. (219-8802). Casual. Italian. Spcls: rigatoni alla vodka, scaloppine with Black Forest mushrooms, shrimps with cognac and mushrooms. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–2 a.m. Private parties for 60–125. **(M)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St. (422-4747). Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

FORLINI'S—93 Baxter St. (349-6779). Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30 a.m.–3. D Tue.–Sat. 5–2 a.m., Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thu. **(I)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St. (925-8775). Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tue.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

KANSAS CITY STOCKYARDS—148 Chamber St. bet. W. Broadway and Greenwich St. (285-0728). Casual. American. Spcls: Angus New York sirloin, grilled Norwegian salmon with mustard sauce, fresh pasta daily. Res. sug. L Mon.–Fri. 11:45–4. D Mon.––Sat. 5–10:30. Ent. Tue.–Sat. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, Maine lobster, bay scallop and shrimp pot-pie. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SAZERAC HOUSE—533 Hudson St. (989-0313). Casual. American/Creole. Spcls: Louisiana crabcakes, grilled veal chop, grilled swordfish steak with avocado salsa. L Mon.–Fri. 11:30 a.m.–5. D daily 5–12:30 a.m. Br Sat.-Sun. 11 a.m.–5. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. Spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Fri. 5–1 a.m, Sat. 11:30 a.m.–3 a.m., Sun. 11:30 a.m.–11. **(I–M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist Mon.–Sat. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BANANA'S TROPICAL LOUNGE—29 St. Mark's Place. (260-6183). Casual. Brazilian. Spcls: grilled fish in picante sauce, shrimp sauteed with palm oil and coconut milk, chicken rolled in coconut served with curry fruit sauce. No res. Br Sat.–Sun. 11a.m.–4. D Sun.–Thu. 6–midnight, Fri.–Sat. till 1 a.m. **(I)** **No credit cards.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CALIENTE CAB CO.—61 Seventh Ave. So., at Bleecker St. (243-8517). Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br and L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

EL CHARRO—4 Charles St., bet. 10th and 11th Sts. (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl. (228-8490). Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonarra, gnocchi al pesto, veal cardinale, chicken alla Valdostana, veal alla Marchello. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tue.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St. (475-0880). Casual. American. Spcls: medallions of roasted lobster with spaghettini, grilled swordfish with two mustard sauce and fried onions, roast Long Island duckling with quince compote, saffron and green peppercorn sauce. Res. sug. L Mon.–Fri. noon.–3:30. Br Sat. noon–4, Sun. from 11 a.m. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

YE WAVERLY INN—16 Bank St. at Waverly Pl. (929-4377). Casual. American. Spcls: southern fried chicken, barbecued ribs, chicken pot pie. Res. sug. L Mon.–Fri. 11:45–2. D Mon.–Thu. 5:15–10, Fri.–Sat. to 11, Sun. 4:30–9. Br Sun. 11:30–3. Pre-theatre D Mon.–Thu. 5:15–6:30. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: chicken della casa, vitello tonnato, linguine alla vodka. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: grilled fillet of beef with dark beer sauce, smoked duck ravioli with sweet red onion, sauteed Texas goat cheese with fresh corn. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–10:30. Private parties for 6–70. **(M)** **AE, CB, DC, MC, V.**

DOLCI ON PARK CAFFEE—12 Park Ave., bet. 34th and 35th Sts. (686-4331). Casual. Italian. Spcls: chicken aurora, trout al pesto, salmon Park Avenue. Res. nec. L Mon.–Fri. 11 a.m.–3. Br Sat.–Sun. 11 a.m.–5. D daily 5–11. **(M)** **AE.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: ravioli of lobster with essence of lobster and cream, veal and chicken sausage seasoned with jalapeno in mustard sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

HUBERT'S—102 E. 22nd St. (673-3711). Jacket required. American. Spcls: country captain chicken, pan blackened salmon, rack of lamb with goat cheese lasagna. Res. nec. D only Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th–28th Sts. (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie basted salmon. Res. sug. for L only. L Mon.–Fri. 11:45–3. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St. (689-5003). Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle Grand Marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

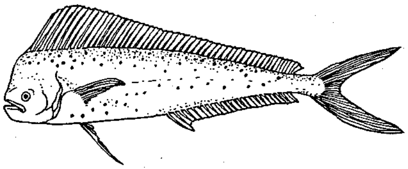
LE PALMIER—37 E. 20th St. (477-6622). Casual. French. Spcls: salmon a la nage, sweetbreads with prunes and port, noisette of lamb with thyme and gratin dauphinois. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE.**

MARYLAND CRABHOUSE—237 Third Ave., bet. 19th and 20th Sts. (598-4890). Casual. American. Spcls: Maryland backfin crabcakes, hardshell blue-claw crabs, oysters. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to 12:30, Sun. to 10:30. **(M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**



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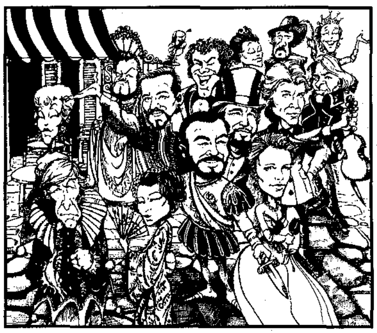
OUR 44th SEASON OF GRAND OPERA



1987-1988 SEASON

Tosca January 26
Don Giovanni February 16
Tales of Hoffmann March 15
Otello April 26

All performances at
War Memorial Auditorium, 8:00 p.m.
Tosca, Don Giovanni and *Otello* are produced by
the Greater Miami Opera,
The Tales of Hoffmann is produced by
the Palm Beach Opera.

SEASON SUBSCRIPTIONS AVAILABLE
FROM $50 PER PERSON.

FOR INFORMATION, PLEASE CONTACT:
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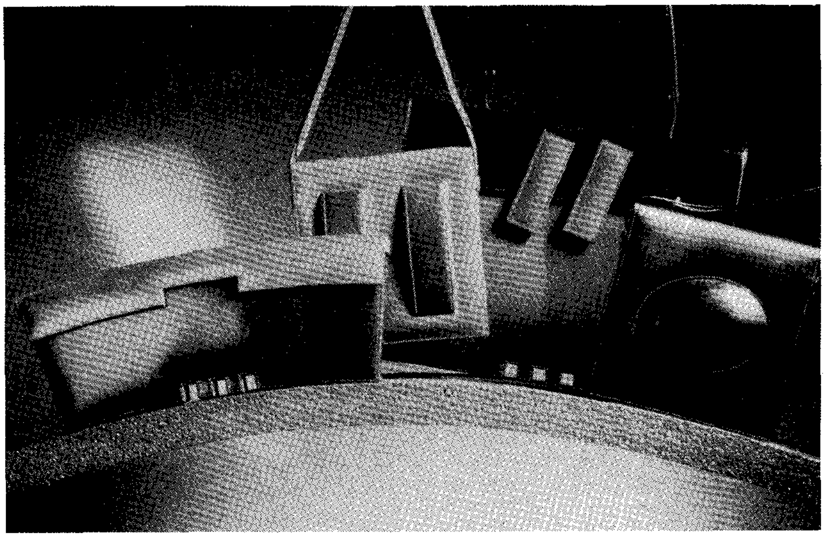

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RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. Regional American. Spcls: cappelini with shrimp and crabmeat in lobster sauce, grilled swordfish with herb butter, pan-blackened breast of chicken, hamburgers. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. noon–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. Disco Tue.–Sat. **(M)** **AE, MC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

65 IRVING PLACE—65 Irving Pl. (673-3939). Dress opt. New American. Spcls: pheasant and truffle dumplings, loin of lamb with rosemary and Mediterranean vegetables, grilled veal chop with sage butter sauce and nutmeg pasta. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11, Sun. to 9. Br Sun. 11:30–3:30. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon-2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5–midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA PLACE—147 Eighth Ave., bet. 17th–18th Sts. (924-8413). Jacket required. Northern Italian. Splcs: fettuccine primavera, veal scaloppine francese, pescatora. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11:30. Ent. nightly from 5. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5. Br Sun. noon–9. Private parties. Free parking with D 5–1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

KASPAR'S—250 W. 27th St. (989-3804). Casual. Continental. Spcls: shrimp with Thai curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KEEN'S CHOP HOUSE—72 W. 36th St. (947-3636). Dress opt. American. Spcls: Keens mutton chop, 20-oz. aged shell steak, Dover sole. Res. nec. L Mon.–Fri. 11:45 a.m.–2:45. D Mon.–Fri. 5:30–11, Sat. 5–11. Private party rooms for 8–200. Closed Sun. **(M)** **AE, DC, MC, V.**

L'ACAJOU—53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Closed Sun. **(M)** **AE, MC, V.**

TOLEDO—55 W. 35th St. (947-1350). Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.–Sat. noon–10. Private parties for 100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TWENTY: TWENTY—20 W. 20th St. (627-1444). Casual. Regional American. Spcls: linguini with lobster, crayfish and chicken gumbo, Wisconsin black angus steak. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

ARGENTEUIL—253 E. 52nd St. (753-9273). Jacket required. American/International. Spcls: swordfish braised with caramalized onions and rosemary with risotto, bitter chocolate marquise with vanilla bean sauce and strawberry cream. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30, Sun. 5–10. Pre-theatre D 5:30–6:30. **(M–E)** **Peccavi Room:**Dress opt. American. Spcls: linguini with shrimp, wild rice and apricot pudding with berry sauce, grilled fish. Open Mon.–Fri. noon–10:30, Sat. 6–10:30, Sun. 5:30–10. Private parties for 40. **(I-M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St. (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara,

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mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

EL MOROCCO—307 East 54th St. (750-1500). Formal. Continental. Spcls: salade vigneronee au foie gras tieoe, paillards de saumon au caviar, jumele d'agneau au ragout de morel. Res. sug. D Tue.–Sat. 8–2 a.m. Cocktails from 6. Ent. Private parties. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sun. 5:30–11. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis–Sheraton (753-4500). Jacket required. Continental. Spcls: homemade pasta, rack of lamb, Dover sole. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3:30. D daily 5:30–midnight. Ent. **(E)** **St. Regis Grill:** Casual. Open for cocktails and light fare daily 11 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: tourtiere of lamb with vegetables of Provence, squab in a turnip bouillon and goat cheese ravioli, leaves of salmon with fall herbs. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Country French. Spcls: salad of mixed greens, scallop, duck liver and asparagus; terrine of duck with Cumberland sauce, filet of tile a l'angezine, broiled red snapper over creamed flageolets. D daily 6–midnight. Pre-theatre D 5–6:45. **(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

L'INCONTRO—307 E. 45th St. (697-9664). Casual. Northern Italian. Spcls: pappardelle provinciale, la pescatora (for 2), veal capricciosa. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–11, Sat. 5–10. Private parties for 85. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 6–2 a.m. Ent. nightly. **(I)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumee, homard roti au fenouil, tournedos de veau aux pommes caramelisee. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(E)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion (308-2280). Dress opt. Italian. Spcls: tagliatelle al salmone, nodino alla salvia, gamberoni alla Tonino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to 1 a.m. Dancing Fri.–Sat. 9–1 a.m. **(M-E)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L Mon.–Sat. noon–3. D

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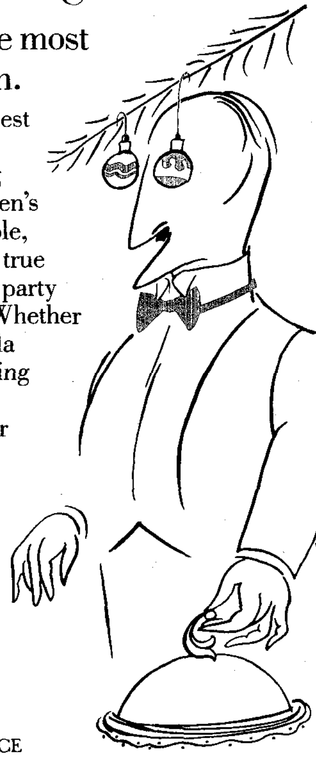

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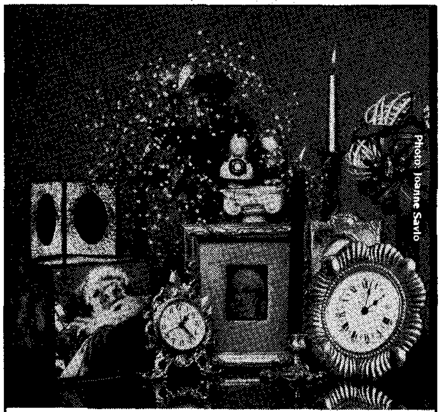

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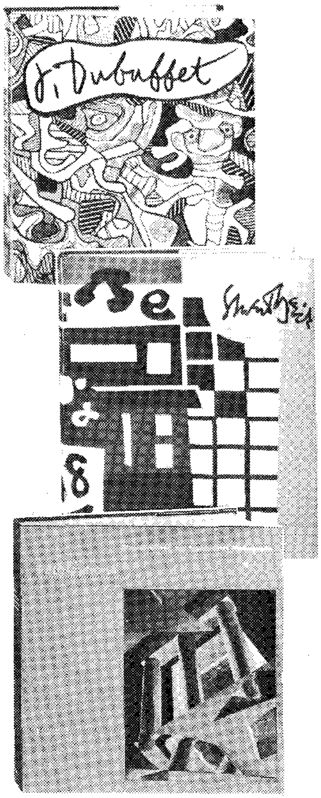

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WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

WYLIE'S RIBS—891 First Ave., at 50th St. (751-0700). Casual. American. Spcls: baby-back ribs, barbecue chicken, beef ribs. L daily 11:30 a.m.–4. D daily 4–1 a.m. Also **59 W. 56th St.** (757-7910). L daily 11:30 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L and D. Private parties for 20–170. Discount parking after 6. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St., 7th floor of Novotel. (315-0100). Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–midnight. Pre-theater D. **(M)** **AE, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

DELSOMMA—266 W. 47th St. (719-4179). Casual. Italian. Spcls: veal scaloppine Pagliacci, chicken primavera, fettuccine cabonarra, linguini filetto pomidoro. Res. sug. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to midnight. Pre-theatre D 5–7. Private par

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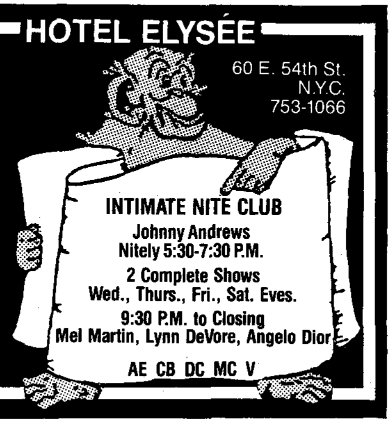

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ties for 20–80. Free D parking 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GRAND SEA PALACE—346 W 46th St. (265-8133). Casual. Thai/seafood. Spcls: Maine lobster Thai style, swordfish with Thai curry sauce, shrimp Bangkok. Res. sug. L Mon.–Fri. 11:45–3:30. D daily 4:30–midnight. Pianist Danny Apolinar Wed.–Sun. from 9–1 a.m. **(M)** **AE.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA PALATINE—313 W. 46th St. (245-1707). Casual. Italian. Spcls: tortelloni burro e oro, garganelli alla romagnola, taglatelle bolognese. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

PEARL'S—38 W. 48th St. (221-6677). Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to midnight, Sun. 5–10:30 a.m. **(M)** **AE.**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SAN MARCO—36 W. 52nd St. (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange and cilantro, Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

UN DEUX TROIS—123 W. 44th St. (354-4148). Casual. French. Spcls: roast duck, grilled salmon, steak au poivre. L Mon.–Fri. 11:30–3:30. Br Sat.–Sun. 11–4. D Mon.–Sat. 5–midnight, Sun. to 11:30. **(M)** **AE, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 6–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BENKAY—167 W. 58th St., in the Essex House (484-5145). Casual. Japanese. Spcls: shabu shabu, udon-suki, lobster-gusokuni. Res. sug. L Sun.–Fri. noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, lobster chopped steak, rib-eye veal steak with tarragon chili. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

BRUCE HO'S FOUR SEAS—116 E. 57th St. (753-2610; 421-4292). Casual. Cantonese. Res. sug. Open Mon.–Fri. noon–midnight, Sat. to 1, Sun. 3–midnight. **(M)** **AE, DC, V.**

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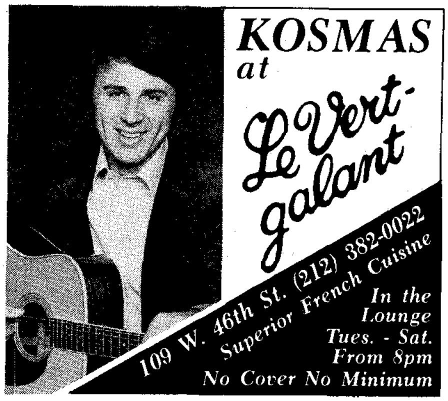

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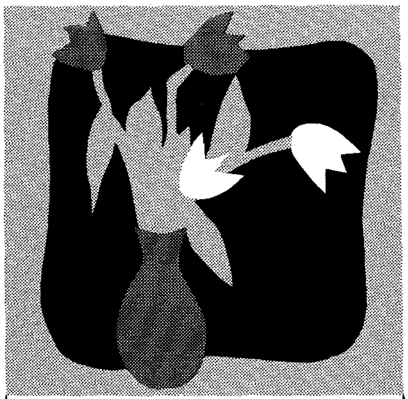

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CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

GIRAFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JEAN LAFITTE—68 W. 58th St. (751-2323). Casual. French. Spcls: sea scallops in basil sauce, médaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.–Sat. noon–3. D daily 6–12:30 a.m. **(M)** **AE, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: ravioli of scallops with zucchini and thyme flowers, poached turbot in papillote with truffles, gateau au chocolat Maurice. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30–3:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E)** **AE, CB, DC, MC, V.**

PRONTO RISTORANTE—30 E. 60th St. (421-8151). Casual. Northern Italian. Spcls: taglierini Pronto, grilled Dover sole, swordfish with fresh herb butter. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Pre-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian. Spcls: fa'vecchia, hamburgers, chicken salad. No res. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–midnight. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

AUNTIE YUAN—1191A First Ave., bet. 64th–65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed sea bass with coriander and scallions. Res. sug. L daily 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon (715-6929). Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–4. D daily 6–11. Private parties for 150. Pianist from 5 daily. **(M)** **AE, CB, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. L Mon.–Fri. noon–3, Sat. noon–4. Br Sun. noon–4. D daily 6–11. Bar 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St. (759-6684). Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

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CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

CINE CITTA—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Casual. Northern Italian. Spcls: penne alla vodka, costoletta di vitella capricciosa, salmon alla champagne. Res. sug. L daily 11 a.m.–3. D daily 3–1 a.m. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

GARY'S—334 E. 73rd St. (517-8800). Casual. N.Y. regional. Spcls: grilled Montauk yellow-fin tuna, mixed Manhattan grill, grilled N.Y. shell steak. Res. sug. Br Sat. noon–5, Sun. noon–1 a.m. D daily 5–1 a.m. Midnight Br Mon.–Sat. *10:30–1* a.m. Ent. nightly. **(M)** **AE, MC, V.**

HUNAN BALCONY GOURMET—1417 Second Ave., at 74th St. (517-2088). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m.

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, veal chop with fresh herbs, sea scollops and sea urchin with tomato fumee, crispy duck with fresh berries. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. *Bar till 1 a.m. Closed Sun.* **(M)** **AE, CB, DC, MC, V.**

LA COUR SAINT GERMAIN—1059 Third Ave., bet. 62nd–63rd Sts. (593-4910). Jacket required. Country French. Spcls: filet de boeuf with sauce Saint Germain, canard with peach sauce, escalope de veau Normande. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–4. D daily 6–11. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, *poached bass with sauce chezillot. Res. nec.* L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 and 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St. (888-6556). Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30 a.m.–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MARTELL'S—1469 Third Ave., at 83rs St. (861-6110). Casual. French/continental. Spcls: medallions of tenderloin with two pepper sauces, envelope of sole with

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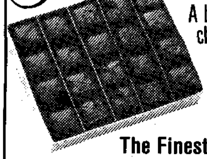

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MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Spcls: pizza with mozzarella and fontina, roasted rack of lamb, plum tart. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Late S daily 11–1 a.m. Piano bar. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St. (249-9850). Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidoro. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PANCHO VILLA'S—1501 Second Ave., at 78th St. (650-1455). Casual. Mexican. Spcls: tacos, fajitas, seafood enchiladas. Res. sug. L and D Sun.–Thu. noon–midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–3. Private parties for 30–100. Also **1125 First Ave., at 62nd St.** (751-6499). **(I-M)** **AE, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. French. Spcls: la tranche de foie gras frais poêlée aux artichauts, le bouquet de homard tiède au beurre de vermouth, le suprême de pintade au choux et au genièvre. Res. sug. B daily 7 a.m.–10:30 a.m. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St. (486-7707). Jacket required. Russian/French. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. D Mon.–Sat. 6–1 a.m. Private parties 20–100. Russian gypsy music. Closed Sun. **(E)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: pan-seared tuna with pickled vegetables, duck confit and shiitake ravioli, summer shellfish and vegetable stew, braised beef filet with gremolata. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist. Spcl. prix fixe D 5:30–6. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: pineapple duck, phoenix nest, sesame chicken. Res.

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TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

ALLORA—320 Amsterdam Ave., at 75th St., (724-2222). Casual. Northern Italian. Spcls: grilled rock bass with sundried tomatoes, fettuccine with wild mushrooms and pignoli, broiled fresh prawns with rosemary and garlic sauce. Res. sug. D Sun.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Private parties for 60–120. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: Border fiesta appetizers, blue corn enchiladas, sun salad with jicama, cactus, orange slices and greens. No res. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.–Fri. 5:30–midnight, Sat.–Sun. from 6. S Sun.–Thu. 1 a.m.–2:30 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11 a.m.–2:30. **(M)** **AE, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: fillet of Norwegian salmon, Barbarie duck breast, medaillons of venison. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal marsala, rack of lamb, grillade chicken, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th–71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.** (222-6511). **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m.., Sun. till 1 a.m.Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

PATZO'S—2330 Broadway, at 85th St. (496-9240). Casual. Italian. Spcls: individual pizzas, grilled breast of chicken with basil garlic cream, lasagna. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–midnight. Br Sat.–Sun. 11:30–5. Private parties for 100. **(I-M)** **AE, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.– Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St. (718-875-5181). Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30 a.m.–9, Sat. 4–11. Private parties. Pianist Fri. and Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

GIANDO ON THE WATER—400 Kent Ave. (718-387-7000). Dress opt. Italian/continental. Spcls: pappardelle al salmone, pollo pernod, gamberoni al cognac. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Pianist nightly. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MICHAEL'S—2929 Ave. R (718-998-7851). Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–11. Piano. **(I-M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, lamb with eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

JAI YA—81-11 Broadway, Elmhurst (718-651-1330). Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc, grilled fresh blue prawns with lentil and chili lobster sauce, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

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OTHER EVENTS

FAIRS AT SCHOOLS AND CHURCHES are a great chance for family fun and (need we add?) holiday-gift shopping. Two of them are in Greenwich Village: The **Village Community School Holiday Book Fair,** 12/3, 4, 8:30 a.m.–6; 272 W. 10th St. 500 children's book titles, including a section on science; adult books in all categories; calendars, records, puzzles, posters, book-character dolls, and "saleskids" to help you select; proceeds to the school library . . . **P.S. 41 Winter Bazaar,** 12/5, noon–6; Sixth Ave. and 11th St. Gift boutique, rooms for toys, books, records; used clothing and household items, a silent auction, and a live auction of paintings; hot food to buy; admission adults 50 cents, children 25 cents; proceeds to the library and salaries for art and music teachers . . . **Christ Church Day School's Holiday Fair,** 12/5, 10:30 a.m.–3:30; Park Ave. and 60th St. Holiday boutique and food specialties; children's free lunch, talk with Santa, prizes, games; $3.50 admission, and nominal fee for magician and puppet shows at 11:30 and 1:30 . . . **First Unitarian Church's Unifair,** 12/5, 10 a.m.–4; Pierrepont St. and Monroe Pl., Brooklyn Heights. Books and paperbacks, toys and children's clothing, baked goods, ornaments, jewelry, antiques, fabrics, white elephants; homemade luncheon to buy, 12–2, and music to shop and browse by.

BABES IN TOYLAND—Victor Herbert's perennial family-pleaser is back in the good hands of the **Light Opera of Manhattan,** at Playhouse 91, 316 E. 91st St., to run through the holidays: Wed.–Sat. at 8; matinees Wed. at 2, Sat. and Sun. at 3:30. Tickets: Wed. Thurs. $17.50, $20 weekends; students, children under 12, and seniors $12 at all times (831-2000).

CRAFTS AND ANTIQUES are the lure at several show/sales on the calendar this week. The **Tibetan-Asian Bazaar,** 12/5, 6, 10:30 a.m.–6, at the Eastside Community Center, 330 E. 45th St.; admission $2, children under 16 $1. Arts and crafts both contemporary and antique, from Tibet, India, Nepal, Thailand, Indonesia, China, and Japan include jewelry, carpets, textiles, costumes, artworks, woodwork, foods (try the yak-butter tea!), books . . . **The Collector's Eye,** a "new antique show," at the Seventh Regiment Armory, Park Ave. and 67th St., 12/5, 6; Sat. 5–9, Sun. 11 a.m.–6; $5; early buyers' preview Sat. 1–5, $20. Furniture, porcelains, jewelry, crystal, Oriental art, pottery, paintings, from 128 dealers . . . The annual **WBAI Holiday Crafts Fair,** open for a three-weekend run at Columbia's Ferris Booth Hall, Broadway and 115th St. 12/4–6, 11–13, 18–20; Fri. 5–9, Sat. and Sun. noon–7; admission $5, or $12 to include all days; children under 12, seniors $2.50; benefit for the listener-supported station. Two floors, with leather, blown glass, housewares, quilts, musical instruments, life-size marionettes, scrimshaw, pewter tea sets, brooms, much more; also food and some live entertainment . . . **Jewish Crafts in America,** at the Hebrew Arts School, Abraham Goodman House, 129 W. 67th St. 12/6, 7, from noon to 6. A juried show of Judaica, all handmade works "related to, inspired by the Jewish experience," including ceramics, fiber, paper, glass, leather, metal. Admission $3, seniors and students $2 . . . An **African Market** at the Chango Celebration (see Concert listings) of the **Caribbean Cultural Center,** 12/6, 1–8, in Theater B of Davis Hall at CCNY, 133rd St. and Convent Ave. African-Caribbean goods and crafts galore—carvings, sculptures, textiles, books; $4, or free with concert ticket (at 3 p.m.) . . . The **Contemporary Arts and Crafts** uptown/downtown show of last weekend continues 12/5, 6, uptown only, at the Universalist Church, 76th St. and CPW; Sat. 11 a.m.–7, Sun. 11–6; $4. The range of wares is wide, in a pleasant setting . . . Orchids as a holiday gift? Why not? Or just to decorate a holiday home. The **Brooklyn Botanic Garden's Orchid Sale,** 12/5, 10 a.m.–4, at 1000 Washington Ave. Many varieties, in size also, from seedlings to mature plants. There'll be literature, too, and the expert Betty Schmidt to answer questions (to noon only) . . . **Queens County Farm Museum's Holiday Bazaar,** 12/5, 6, 11 a.m.–4, at 73-50 Little Neck Pkwy., Floral Park. Handmade and homemade gifts and decorations and foods, most with a country flavor . . . **Gift Gathering, at Snug Harbor,** 1000 Richmond Terrace, S.I., can be taken two ways: a shoppers' market as well as a collection of gift shops with wares from museums in Manhattan, Brooklyn, and Staten Island. 12/4, noon–8; 12/5 noon–6. Admission, $2. Naturally there'll be a wide variety here, with holiday music after 6 Fri. Refreshments to buy. On Sat. at 3:30, the **tree-lighting ceremony** at the Governor's House, and at 7, the **Voices of Christmas,** a concert of holiday music by the New York Vocal Arts Ensemble, at Veterans Memorial Hall; $8, children $3 . . . The annual **Bazaar and Flea Market** to benefit the Freedman Memorial Group of the American Cancer Society, at Agudath Shalom Temple, 3714 18th Ave. in Brooklyn' All merchandise and "bric-a-brac" is new except for flea-market 12/6, noon . . . The **Junior League of Brooklyn's Decorator Show House** offers holiday shopping in its two special boutiques, along with the room displays of decorators and designers. In a 19th-century landmark house, at 55 Poplar St., Brooklyn Heights, 12/3–6, 11–8; $10. Champagne preview 12/2, 7–9; $35.

THE MAGNIFICENT CHRISTMAS SPECTACULAR—Radio City Music Hall's annual holiday family show, on now through 1/6/88. Sixth Ave. and 50th St.; performances at varying times, tickets $24, $27 (757-3100 for information).

TOURS

LINCOLN CENTER AREA—A walk with Adventure on a Shoestring (265-2663). 12/6 at 3, meet on N. W. corner of Broadway and 65th St.; $5.

CHRISTMAS AT SEA—South Street Seaport Museum walks, exploring a sailor's life at sea. Weekends through 12/26, at 2 and 4; included in Museum admission: $4 adults, $2 children. Meet at Pier 16 Pilothouse. Closed Christmas and New Year's Day.

CHRISTMAS IN NEW YORK—Two-hour tours by night and by day, taking in the holiday sights, with Sidewalks of New York (246-3811, ext. 885). Daily in Dec.; $10. Ask also about "Ye Olde Tavern Tour," "Historic Churches of New York," and others.

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. **Behind the Scenes tours:** 12/2, 6–10, Harlem's Apollo Theater; $25. 12/3, 8:30–11:30, "Jam Sessions in Jazz"; $12 . . . All these, 12/6: "The Javits Center—Urban Dream," 11 a.m.–1; $10. "Passage to India," beginning in a Hindu temple, visits to a spice shop, shari shop, dance, a film, and an Indian dinner; 11 a.m.–2:30; $25. "The Underground Art of New York Subways," including a stop at the N.Y.C. Transit Museum; 1–4; $10. Guggenheim Museum's 50th-anniversary exhibition; noon–3; $13.

CENTRAL PARK—"Rustic Central Park." Meet at Columbus Circle, 59th St. and C.P.W., 12/6 at 2, for a look at the park's restored or re-created structures, planned by Olmsted and Vaux; free.

LOOK FOR WILD FOODS—Walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, any cost (most are free), what to take, and a few rules. 12/6, Central Park.

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. City walks: 12/6, Cooper Square district, an area of house restoration. Meet at 1, St. Mark's in the Bowery Church, Second Ave. and 10th St., for a walk that includes a guided visit to Old Merchants House (admission, $2); fee, $1 (876-6688, evenings before 10).

SPORTS

BASKETBALL—Knicks, Madison Square Garden (563-8300). 12/1 at 8: vs. Seattle; 12/8 at 7:30: vs. Washington; 12/10 at 7:30: vs. Denver. $8–$20 . . . **New Jersey Nets,** Meadowlands Arena, East Rutherford, N.J. (201-935-8888). 12/1 at 7:30: vs. Detroit; 12/8 at 7:30: vs. Los Angeles; 12/10 at 7:30: vs. Indiana. $6–$25.

HOCKEY—Rangers, Madison Square Garden Arena (563-8300). 12/9 at 7:30: vs. Montreal. $10–$25 . . . **Islanders,** Nassau Coliseum, Uniondale, L.I. (516-794-4100). 12/8 at 8:05: vs. Montreal. $17–$27 . . . **New Jersey Devils,** Byrne Arena, East Rutherford, N.J. (201-935-6050). 12/3 at 7:45: vs. St. Louis. $10–$19.

TENNIS—Nabisco Masters, Madison Square Garden (563-8300). The world's top men players including defending champion Ivan Lendl, Boris Becker, Mats Wilander, Jimmy Connors, and Stefan Edberg. 12/2 at 6; 12/3 at 6; 12/4 at 6; 12/5 at 1; 12/6 at 1; 12/7 at 8. Wed.–Sat. $6–$20; Sun., Mon. $10–$30.

COLLEGE BASKETBALL—St. John's University, Alumni Hall, Grand Central and Utopia Pkwy., Queens (718-990-6217). 12/2 at 8: Men vs. Fairleigh Dickinson. $8 . . . **New York University,** 181 Mercer St., at Bleecker (998-2029). 12/2 at 8:30: Men vs. Hunter College; 12/4 at 5: Women vs. Carnegie Mellon University; 12/4 at 8: Men vs. Carnegie Mellon University. $2 students, $5 non-students, women's games free.

HORSE RACING—Aqueduct, for the fall meeting, through 12/31 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured: 12/5, Iroquois (NYB); 12/6, Joe Palmer (NYB).

CHILDREN

THE BIG APPLE CIRCUS—December performances: 12/1, 11, and 21 at 7:30; 12/2, 9, 16, and 18 at 2 and 7:30; 12/3, 4, 8, 10, 15, 17, and 22 at 11 a.m. and 7:30; 12/5, 6, 13, 19, 20, and 27–30 at 12:30 and 4; 12/12 and 26 at 12:30, 4, and 8; 12/25 at 12:30 and 4; 12/31 at 2 and 9:30. Trump Tent, Damrosch Park at Lincoln Center, between the Metropolitan Opera House and State Theater. (391-0767). $10–$35 (reserve). Please note: Some performances are sold out.

THE LITTLE ORCHESTRA SOCIETY, Dino Anagnost conductor, presents *Amahl and the Night Visitors,* a children's opera and part of the "Happy Concerts For Young People" program. 12/5 at 11 a.m. and 1. Avery Fisher Hall, Broadway at W. 65th St. (704-0840). $13–$20.

DR. TOM & SEUS—A mime show for the entire family. 12/5 at 1. The Triplex, Borough of Manhattan Community College, 199 Chambers St. (618-1980). $5.

KING MOUSE AND THE NUTCRACKER—A children's production presented by the Police Athletic League. 12/5 at 1 and 3. B. Altman's Department Store, 34th St. and Fifth Ave., 8th Floor (477-9450). Free.

ILLUSION & "PRIEST" IDIGITATION—Join father Jerry for an evening of magic and mirth. 12/5 at 7:30. Holy Family School Hall, 74-15 175th St., Flushing, Queens (718-969-2448). $6.

HOLIDAY FESTIVAL—12/5, 1–3: The Dance Theater of Harlem will perform *The Blue Bird* at 1; Lisa Lipkin will enchant youngsters with New York legends of

Indians, pirates, and sunken treasure at 2; singer Karen Wilson will lead children in holiday songs at 2:30. The New-York Historical Society, 170 Central Park West (873-3400). $4; adults, $5 (reserve).

FILM FESTIVAL—See the classic 1951 film *Alice in Wonderland* and enjoy refreshments. 12/6 at 2. Park East Synagogue, 164 E. 68th St. (737-6900). $3.

ST. NICHOLAS PARTY—Sing traditional Dutch songs, decorate the Lefferts Homestead with homemade ornaments, and snack on cider and cookies. 12/6, 1-4. Lefferts Homestead Museum, Prospect Park, near the Willink Entrance, Brooklyn (718-965-6505). Free.

FUN AND FASHION—The latest children's fashions by Irving Smith and Bekye Follmer will be presented; between shows Marcia the Musical Moose will entertain in the play area. 12/6, 2-5. Central Presbyterian Church, 593 Park Ave. (838-0808). $3 (per person).

THE ALL AMERICAN BUG SHOW—See Annie Hickman make 18 sculptured costumes come to life in this program of mime, dance, and fantasy. 12/6 at 1 and 3. Third Street Music School Settlement, 235 East 11th St. (777-3240). $2.50; adults, $5.

RAGS, BAGS, AND DRAGONS—Marshal Izen will create magical knights, beautiful princesses, and other amazing creatures out of cardboard. 12/6 at 3. 92nd Street Y, 1395 Lexington Ave. (427-6000). $8.

A HANUKKAH HAPPENING—An early-childhood program for ages 3 and 4 and their parents. 12/6 at 10:15 a.m., 11:15 a.m., and 12:15 a.m. The Jewish Museum, 1109 Fifth Ave. (860-1888). $8 (one ticket admits one child with one adult). Reserve.

WAVE HILL—Storyteller Diane Wolkstein will weave Eskimo folktales about the Winter Solstice; 12/5 at 1. Joseph Bruchac will sing Native American songs and play his guitar; 12/6 at 1. Both at Wave Hill, the Armor Hall, West 249th St. and Independence Ave., Bronx (549-3200). Each program, $7 (reserve).

A CHILDREN'S CHRISTMAS—Hear the singing trio, The Drummer, The Dancer, The Dreamer as it presents a program of Christmas hope and cheer. 12/6 at 2. Fraunces Tavern Museum, 54 Pearl St. (425-1778). $1; adults, $2.50.

HANUKKAH FAMILY WORKSHOP—Create menorahs, dreidels, mobiles, and other holiday favorites with your family. 12/6, 2-4. Yeshiva University Museum, Furst Hall, Amsterdam Ave. and 185th St. (960-5390). $2; adults, $3.

CHILDREN'S MUSIC FESTIVAL—The Long Island Performing Arts Society will present traditional music performed by The Dream Weavers. 12/6 at 2. P.S. 6, 45 E. 81st St., Manhattan (516-781-7826). $4.

MARCH WITH SANTA AND MRS. CLAUS—12/5, in Sunnyside, Queens. At noon, from 46th St. and Skillman Ave., with the Sunnyside Drum Corps, Santa's elves, balloons. Festivities under the arch at Queens Blvd.

THE CAT IN THE CASTLE—A musical for children by Bill Solly. Every Sat. and Sun. at 3 through 12/27. The Wings Theatre Company, 112 Charlton St. (645-9630). $5.

RING AROUND A RAINBOW—A holiday puppet show presented by the Shadow Box Theatre. 12/2-4, 12/8-11, 12/15-16, and 12/18 at 10:30 a.m.; 12/17, and 12/21-23 at 10:30 a.m. and 12:45. P.S. 76 Auditorium, 220 W. 121st St. (877-7356). $3.

MERLIN—Illusionist Jack Adams presents mime, comedy, and sorcery. 12/5 at 12:30; also: *Teddy Roosevelt*—A musical about one of America's most colorful presidents. 12/6 at 12:30. Both programs at Theatreworks U.S.A., Promenade Theatre, Broadway and 76th St. (677-5959). $9; $12 (per show).

BILL T. JONES/ARNIE ZANE & CO.—See exhilarating dances and awe-inspiring feats. 12/2 at 10:30 a.m. Young People's Series, Davis Hall at CCNY, 133rd St. and Convent Ave. (690-6900). $3.

PUPPET SHOW—*How Billy Goat Helped Troll,* a folktale performed by Betty Nelson. 12/5-6 at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 E. 90th St. (369-8890). $3.

STORY HOUR—Eeyore's Bookstore West, 2212 Broadway between 78th and 79th Sts. (362-0634). Every Sun. at 11 a.m. Free.

SPECIAL EXHIBIT—**Children's Art**—An exhibition of drawings by children who have visited Wave Hill. Every Sat. and Sun., 1-4:30, through 2/1/88. Wave Hill Learning Center, West 249th St. and Independence Ave., Bronx (549-2055). Free with admission. $1; adults, $2.

SOUTH STREET SEAPORT MUSEUM—207 Front St. (669-9400). **Special holiday programs:** "Father Christmas Is Lost!"—Join actors from the American Nook and Cranny Theater in search of Father Christmas. 12/5-6, 12/12-13, and 12/19-24 at 1 and 3. $3; adults, $5 (reserve). 669-9416. Meet at Visitors' Center, 207 Water St. at Fulton St. . . . "Children's Holiday Fair"—Children are invited to create their own ornaments, decorate the Maritime Christmas Tree, and listen to Christmas sea stories on board the Ambrose Lightship. Weekends, through 12/26, noon-5; *free with admission* . . . "Holiday Card Workshop"—Hand-set and print your own cards for the holidays using antique type and presses. 12/6 and 12/13, 1-4. $10; adults, $12 (reserve). 669-9416. Meet at Bowne & Co., 211 Water St. Museum admission: Adults $4; seniors $3; and children $2.

LONG RUNNERS—**Mostly Magic:** Magicians Brian McGovern and Imam Sat. at 2. 55 Carmine St. off Sixth Ave. and Bleecker (924-1472). $7.50 (reserve) . . . **13th Street Repertory Company:** *The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3. *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $3 . . . **Michael Taubenslag Productions:** 12/6—*Snow White* at 1; *Puss 'n Boots* at 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95 (reserve) . . . **The Little People's Theater Company:** Every Sat. and Sun. through 1/10/88; at 1:30: *Wilbur the Christmas Mouse;* at 3: *Santa Claus and the Magic Bell.* The Courtyard Playhouse, 39 Grove St. (765-9540). $5 (reserve) . . . **The Papageno Puppet Theatre:** *Hansel and Gretel* at noon and *Puff the Magic Dragon* at 1, every Sat. and Sun. at the West Side YMCA, 5 W. 63rd St. (874-3297). $4 (reserve).

CENTRAL PARK PROGRAMS—**Belvedere Castle:** Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 12/5, 1-2:30: "Printing Holiday Cards"—Print colorful holiday greeting cards with Princess Belva. Free (reserve) . . . **The Dairy:** 64th St., mid-Park (397-3156). 12/5, 1:30-3: "Shiny Shapes and Bright Balloons"—Make holiday decorations using Japanese origami technique. Free (reserve).

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadows-Corona Park (718-699-0005). "Science Book and Toyfest 1987"—12/5-12/23: A festival which brings together novel science toys including puzzles, games, robots, and the latest books on science-related themes; 12/5 at 2 and 3:30: "Science Surprises," a special program by renowned children's writer Vicki Cobb. $2; also, every Sat. and Sun. through December, from noon-2, a special storytelling program will be presented in the mezzanine theatre. Hours: Wed.-Sun., 10 a.m.-5. Admission: Adults, $2.50; children, $1.50.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 12/5-6 at 1 and 3: "Finger Puppets"—Make Chinese finger puppets with colorful materials. Tue.-Fri. 1-5; weekends, 11 a.m.-5. Adults $2 (weekends) and $1 (weekdays); children $3, $2.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. 12/5-12/6: "Circles, Stars, and Symbols—The Art of Islam." Weekend activities include films and drawing classes. Gallery Adventure (includes sketching and hands-on-project): Sat. at 11 a.m. and 2:30 and Sun. at 11 a.m., Uris Center; films, Sat. at 10:30 a.m. and 2, Uris Auditorium, include *Worm Dances, Notes on a Triangle,* and *Pysanka;* slide talk and gallery hunt: Sun., 1 and 3, Uris Room; art adventure: Drawing for ages 10 and above, Sun. 1:30-3. Free (with admission).

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 12/5 at 11 a.m.: "Kids Crew"; at 2: "Rhythms Show"; 12/6 at 1:30 and 3: "Tall Tales, Small Tales"; at 2:45: "Live Animals," an event interpreted in sign language. Hours: Mon., and Wed.-Fri., 2-5; Sat., Sun., and 10 a.m.-5. Donation.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000, ext. 231). **Special program:** "Korean Folktales and Music"—A program of Korean culture in conjunction with the exhibition *From the Land of the Morning Calm: Korean Art at the Brooklyn Museum,* 12/6 at 3. Free with admission. Hours: 10 a.m.-5, daily. Closed, Tue. Adults, $3; children under 12, free.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 12/4: "Friday Night Free Fun"—Enjoy the Thunderbird Dancers at 7:30 (must reserve); 12/6 at 2: "A Child's Christmas in Wales"—Enjoy the favorite Dylan Thomas holiday classic with Greg Cummings. Hours: Wed.-Fri. 1-4, Sat.-Sun., 11 a.m.-5. $2.

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KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

THE BITTER END—149 Bleecker St. (673-7030). 12/2: Ladies First; Vida Simion. 12/3: Press Gang; Minx. 12/4: The Swing; Paul Clements. 12/5: Detour; Blame Our Parents. 12/6: Low Profile. 12/7: Ed Palermo; Cry Wolf. 12/8: Glen Alexander; Comedy Night. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 12/6 at 9 and 11:30: Tania Maria. 12/7 at 9, 11 and 1 a.m.: Brian Torff All-Stars. 12/8–13: Phil Woods Quintet and the Art Farmer Quartet. "After Hours ..." the Dan Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 12/3: Phil Ochs Song Nite featuring Eric Andersen, Aztec Two Step, Howie Bursan, Lydia Adams Davis, Kathy Fink and others. 12/5: Sun Ra and His Intergalatic Arkestra. 12/6,7: An Evening with Sadao Watanabe with Robben Ford, Russell Ferrante, Abraham Laboriel, Alex Acuna and William Kennedy. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 12/5: Cedar Walton with David Williams. 12/6: Tex Allen, Harry Whittaker and Walter Booker. 12/7–12: Ronnie Matthews with Ray Drummond. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. 12/2–6: Irene Reid. 12/7: Bucky and John Pizzarelli, Jr. 12/8–13: The World Saxophone Quartet. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 12/3: Tim "Andre" Davis, Eddie Stanley, Wayno Drano, Mitchell Curtis and Nelson Santini. 12/4: Irish ballad night with Greg Ryan, Jim Hawkins, and Marybeth Lahr. 12/5: Mary Malloy and Stewart Frank. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 12/6: Louie Bellson Big Band. Shows Sun.–Thu. at 8 and 10; Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 12/2, 3: Joanne Brackeen. 12/4, 5: Joanne Brackeen with Clint Houston. 12/6: David Berkman. 12/8–10: Hal Schaefer. **Upstairs:** 12/4 at 8: James Lecesne followed by Beverly Cosham at 10, and David Peaston at 11:30. 12/5 at 7:30: James Lecesne; followed by Cabaret with singers and comics at 9:30, 11 and 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. and First Ave. (371-2220). Wed.–Sat. from 10–3 a.m.: Singer-pianist Bob Dorough with Bill Takas on bass. Sun., 10–3 a.m. Singer-pianist Marty Phillips with David Dunaway on bass. Mon., 10–3 a.m.: Stan Edwards Trio. Tue., 10–3 a.m.: Chuck Wayne Trio. Mon.–Fri., 5:45–9:45: Brooks Kerr. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 12/2, Herman Foster Duo. 12/3: John Pizzarelli, Jr. with Gary Haase on bass and Bob Peterson on drums. 12/4: Richard Rodney Bennett. 12/5: Randa McNamara Trio. 12/7: Dick Hyman. 12/8: Joe Derise Duo. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 12/2: Par 3; Eyes Down; 12/3: Cry Wolf; Jive Honky Farmers. 12/4: Pride of Lions; Anthony Kane. 12/5: Rome; David Leonard. 12/6: Ikon; Ki. 12/7: Midnight Jam with Frank Gravis. 12/8: The Lonesome Idols; Nite Lite. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 12/5: Pianist Fred Hersch and Jay Leonhart on bass. 12/6,7: Pianist Harry Connick Jr. 12/8–12: Pianist John Bunch with Jay Leonhard on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 1/9: Walt Levinsky and the Great American Swing Band. Shows Tue.–Sat. at 9:30 and 11:30. Closed Sun. **AE, DC, MC, V.**

NIRVANA CLUB ONE—1 Times Sq. Plaza. (486-6868). Indian restaurant. 12/2: Movieland; Maureen Regan; Rescue. 12/3: Please; Jam with Nerve Damage. 12/8: Beauty Constant; Ansonia; R.U. Ready. Sets at 10, 11 and 12:30 a.m. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Sean Mahony Dixieland Group. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Bob Kindred, Samulano Trio with Corky D. Mon.: Howie Wyeth barrelhouse piano. Tue.: Vince Giordano and the Nighthawks Combo. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 12/2: Benny and the Bashers. 12/3: Jimi J and the X-ray. 12/4: Rockin' Paul G. Hipp. 12/5: The BMT's. 12/6: An American Band. 12/7: The Ben-Wa Boys. 12/8: Catch-22. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 12/6: David Murray Octet. 12/7: Gil Evans' Orchestra. 12/8–13: Abdullah Ibrahim Dollar Brand with Ekaya, Carlos Ward, Ricky Ford, Charles Davis, Dick Griffin, David Williams, and Rudy Collins. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. Through 12/5: Cuba Gooding and the Main Ingredient. 12/10–12: Thelma Houston. Shows Tue. and Wed. at 9, Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 12/2: Ordinaires. 12/3: Yuhboys; Fly Ashtray. 12/4, 5: Carey Bell Blues Band. 12/6: Ned Sublette Band; Paul Hipp. 12/7: Pendragon; The Clan. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 12/5: "After Hours" Midnight Comedy Show. **Terrace:** Every Mon.: Singer Gail Wynters with pianist Herman Foster. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 12/6: Guitarist Jim Hall with Steve LaSpina and Joey Baron. 12/8–13: Pianist Hank Jones. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 12/2–6: The Lou Donaldson Group. 12/7 from 6–8: Comedy Out of Control with Steve Solis, Jedda Jones and others. 12/8: Pianist Bryan Wells. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly 8. Through 12/5: Pianist James Williams and Rufus Reid on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. Through 12/6: Comedian Bob Nelson. 12/8–13: Pudgy "Queen of Insults". Shows Tue.–Wed., Sun. at 9, Fri.–Sat. at 9 and 11:30. 12/2,3, 8–10: *The Kids in the Hall*, Tue. and Wed. at 7:30, Thu. at 9. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th–27th Sts.** (924-3499). Continuous showcase. Every Sat. at 8: Groundlings East Comedy/Improvisation Troupe. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 12/6: comedians Big Daddy Graham, Hal spear, Mike Little, Barry Weintraub, Mike Eagan, and Danny Curtis. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. 12/7–13: Bill Hicks, Marci Rose, Dwayne Cunningham, Peter Bales, Danny Curtis and Mike Eagan. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 12/2: Magician Imam and comedian Terry Day. 12/3: Magician Torkova and Terry Day. 12/4, 5: Magician Meir Yedid and Silent Comic Mr. Smythe. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 12/6: Monica Piper, John Joseph, and Bob Sommerby, Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 9 and midnight. 12/8–13: Alan Havey, Taylor Mason, and Ed Feldman. **AE, MC, V.**

DANCING

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Sat. 8–midnight. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through

12/30: Mike Cerrati Trio featuring Bob Renino on bass and Vince Nicosia on drums, alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

PRIVATE EYES—12 W. 21st St. (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., and Sat. from 10–4 a.m. **AE.**

RASCAL'S DOWNTOWN—12 E. 22nd St.(420-1777). Disco dancing every Tue.–Sat. from 9–4 a.m. **AE, MC, V.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 12/2, 3: Gato Barbieri. 12/4: Skah Shah and Ayizan. 12/8: Oliver Lake. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Blossom Dearie. 12/2, 9 at 11: Mary-Cleere Haran. Through 12/30, Tue.–Thu. at 9, Fri.–Sat. at 9 and midnight: Artificial Intelligence perform *A Very Vicki Christmas.* **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy,* featuring singer Denise Schafer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St. (935-6060). *Welcome To Your Fantasy,* a new revue written by Steve Merritt, starring Michael Rapp, Gary Goldman, Jonathan Hagan, Scott Marlowe, Eddie Prevot, and John Richardson. Shows Wed.–Sat. at 8:30. **AE.**

DUPLEX—55 Grove St. (255-5438). Cabaret-piano bar. 12/2: Joe Simmons; Jonathan Masters. 12/3: Annie Dinerman; TIF "Hollywood Christmas Carol". 12/4: Rainie Cole; Weekend Comedy. 12/5: Bonnie Perlman; Weekend Comedy. **No credit cards.**

ENCORE, ENCORE—318 W. 45th St. (489-6100). New French/American restaurant with singer-pianist Ann Hampton Callaway, Wed.–Sat. from 9:30–1:30 a.m., through 12/7. **Panache Encore!** (489-6357). 12/3, 5 at 11:30: Dodie Petitt. 12/4 at 8:30: Anthony Santelmo, Jr. 12/8 at 8:30: Miss Joyce Lyons. **AE, DC, MC, V.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 12/2: Wes McAfee Duo. 12/3: Cynthia Adler. 12/4: Daryl Sherman. 12/5: Judy Kreston and David Lahm. 12/6: Barbara Lea. 12/7: Lynn Zeff; Dolly Dawn. 12/8: Rick McKay. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Bittersuite,* musical review featuring Claudine Cassan-Jellison, Shirley Lemmon, Joseph Neal, and Bud Nease, Thu.–Fri. and Mon. at 8, Sat. at 7 and 10, Sun. at 5:30 and 8. **AE, CB, DC,**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 12/31: Julie Wilson returns with *More Sondheim,* Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scot on drums every Tue.–Sat. at 10 and midnight. **Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.–Sat. from 9:45–1 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 7:30–12:30 a.m. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (315-0100) **Wine Bistro:** Singer-pianist Sara McLallin plays Wed.–Sun. from 7. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Rich Siegel plays Mon.–Fri. from 6–10. Singer-pianist Larry Applewhite Sun. from 9–1 a.m. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Mon.–Sat. from 5–9, followed by The Helcio Milito Tamba Trio, Tue.–Sat. 9–1 a.m., through 12/20. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Jerry Kravat Trio, Tue.–Sat., 7:30–11:30. Pianist Nancy Winston, Sat.–Sun., 6–10. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through December: Pianist Leslie Pintchik, Wed.–Thu. from 7:30–12:30 a.m., Fri.–Sat. from 9–1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS-SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the Hi-Tops every Sat. from 7–1 a.m. Pianist Bob Wetherbee plays Mon.–Fri. from 5:30–11:30. **AE, CB, DC, MC, V.**

U.N. PLAZA—44th St., bet. First and Second Aves. (702-5014). **Ambassador Room:** Singer/pianist Chris Barrett returns with *Sentimental Journey,* two sets nightly every Tue.–Sat. at 9:30 and 11:15. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Michael Roberts plays Tue.–Sat. from 7–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar. 12/2: Singer Judy Milstein. 12/3: Satin Dolls, 3 part harmony vocalists. 12/4: Singer Ellyn Harris. 12/5: Singer Andrew Kraus. 12/6: Singer Kathy Darnall. 12/7: Singer Linda Williams. 12/8: Singer Barbara Lewin. Nightly at 8. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 12/2 at 6: Cynthia Crane; Meg Flather at 8:30, Mone Walton at 11. 12/3 at 6: Deb Armelino; Grand Slam at 8:30 and 11. 12/4, 5 at 8:30: Keith Caldwell; Denise Moses at 11. 12/6 at 5: Mme. Vera Galupe-Borszkh; Lurain Penny at 8:30 and 9:45; Kevin Howard at 11. 12/8 at 8:30: Judy Powers; Mary Conklin at 11. **No credit cards.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Joe Derise, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant-piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Every Tue.–Sat. from 8: Singer-pianist Lee Glantz. **AE, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Art Deco lounge featuring Al Mantis/Art Abrams Duo, Wed.–Sat. from 8:30. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar-restaurant. Mon. and Tue.: Andy Monroe. Wed., Sat.: Bobbi Miller. Thu.–Fri.: Buck Bucholz. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.–Sat. from 6. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.–Fri. from 6–11. **AE, CB, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, at 44th Drive. (936-7110). Singer-pianist-arranger Larry Wooward performs every Tue.–Sat. from 7:30–11:30. **AE, CB, DC, MC, V.**

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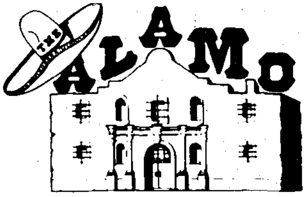

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RADIO HIGHLIGHTS

Wed., Dec. 2

3:00/WNCN—Farnaby: *Fancies, Toyes and Dreames*; **Mozart:** Sonata for Violin and Piano in A.

WNYC—Brahms: *Rinaldo*; **Schubert/Liszt:** *Standchen.*

4:00/WNCN—Mahler: Piano Qt. in a.

WQXR-AM/FM—Bruch: Serenade for Strings; **Telemann:** Cto. in F.

5:00/WNCN—Vivaldi: Cto. for 3 Violins and Strings in F; **Praetorius:** *Terpsichore.*

6:00/WNCN—Bach: Fantasy and Ricercare in c.

8:00/WNCN—Haydn: Qt. in E-Flat, Op. 50, No. 3; **Vaughan Williams:** Cto. Grosso.

8:05/WQXR-AM/FM—Vaughan Williams: Sym. No. 2, "London."

WNYC—"The Ojai Festival." **Schumann:** *Davidsbundlertanz*; **Kurtag:** *Splinters*: Op. 64; **Carter:** *Night Fantasies*; **Ravel:** *La Valse*; **Liszt:** *Les Cloches de Genove*: "Mephisto Waltz."

9:00/WNCN—Schumann: Sym. No. 1 in B-Flat, Op. 38, "Spring."

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thu., Dec. 3

3:00/WNCN—Tchaikovsky: *Romeo and Juliet*; **Bach:** Cto. for Harpsichord No. 4 in A.

WNYC—Cowell: *Set of Five.*

4:00/WNCN—Debussy: *Images*; **Friedrich II:** Sym. No. 2 in G.

WQXR-AM/FM—Respighi: *Poema Autumnale*; **Weber:** Variations in F.

5:00/WNCN—Mozart: Divertimento in F; **Debussy:** Rhapsody for Saxophone and Orch.

WQXR-AM/FM—Bach: *Brandenburg Cto.*, No. 3 in G; **Scriabin:** Piano Sonata in F-Sharp.

6:00/WNCN—R. Strauss: *Salome*: Op. 54, "Dance of the Seven Veils."

7:00/WQXR-AM/FM—"Marine Midland Chamber Music Festival." Live broadcast from WQXR Concert Theater.

8:00/WNYC—Brooklyn Academy of Music Chamber Concert. Emerson String Quartet. **Boccherini:** Qnt. in C; Op. 37, No. 7; **Shostakovich:** String Qt. No. 13; **Ravel:** String Qt. in F.

WQXR-AM/FM—C. P. E. Bach: Organ Cto. in G; **Stravinsky:** Sym. in Three Movements.

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. American Composers Orchestra, John Russell Davies, conductor. **Cowell:** *Synchrony*; **Glass:** Cto. for Violin and Orch.

Fri., Dec. 4

3:00/WNCN—Bach: Cto. for Harpsichord No. 8 in d.

WNYC—Stravinsky: *La baiser de la Fee*; **Tchaikovsky:** *The Seasons.*

4:00/WNCN—Paganini: *I Palpiti*: Variations on "Di Tanti Palpiti."

4:00/WQXR-AM/FM—Beethoven: Piano Sonata No. 26 in E-Flat, "Les Adieux"; **Rossini:** Sonata No. 33 in C for Strings.

5:00/WNCN—Handel: Sonata for Flute and Continuo in a; **Chopin:** Scherzo No. 2 in B-Flat, Op. 31.

WQXR-AM/FM—Cowell: *Two Bits*; **E. T. Chapman:** *The Three Ravens.*

6:00/WNCN—Handel: Trio Sonata in g, Op. 2, No. 5.

8:00/WNCN—Beethoven: Sonata for Violin and Piano No. 1 in D, Op. 12, No. 1; **Gottschalk:** *Night in the Tropics.*

WNYC—"The Opera Box."

8:05/WQXR-AM/FM—Mozart: Violin Cto. No. 5 in A; **Satie:** *Parade.*

9:00/WNCN—Elgar: Elegy for Strings, Op. 58; **Lalo:** *Symphonie espagnol*: Op. 21.

WNYC—Falla: *Psyche*; **Alfonso:** *Cantigas of Santa Maria.*

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Leonard Slatkin, conductor; clarinetist Richard Stoltzman. **Copland:** *El Salon Mexico*; *Letter From Home*; Clarinet Cto.; *Billy the Kid.*

Sat., Dec. 5

10:00 a.m./WNCN—Glazounov: Oriental Rhapsody in G, Op. 29.

10:04 a.m./WQXR-AM/FM—Beethoven: Piano Sonata No. 7 in D, Op. 10, No. 3; **Chopin:** Etude in C-Sharp, Op. 25, No. 7.

WNYC—Beethoven: Piano Sonata No. 15; **Mendelssohn:** Octet.

11:00 a.m./WNCN—Rodrigo: *Fantasía para un Gentilhombre.*

WNYC—Brahms: Sym. No. 2.

11:04 a.m./WQXR-AM/FM—Bach: Cantata No. 76, "Duetto Allegro"; **Mozart:** Sinfonia Concertante in E-Flat.

12:00/WNCN—Dvorak: *Czech Suite*: Op. 39; **Scriabin:** Sonata for Piano No. 7 in F-Sharp, Op. 64, "White Mass."

WNYC—Francaix: Concertino; **Okolo-Kulaks:** Divertimento.

12;05/WQXR-AM/FM—Telemann: *Musique de Table*; **Liszt:** *Hungarian Fantasia.*

1:00/WNCN—Dvorák: Sym. No. 6 in D, Op. 60.

WNYC—Poulenc: 4 *Motets for a Time of Innocence*; **Isham:** The Times of Harvey Milk; **Ussachevsky:** *Colloquy.*

1:30/WQXR-AM/FM—"The Metropolitan Opera Broadcast." Christian Badea, conductor; soprano Hildegard Behrens. **Puccini:** *Tosca.*

5:00/WNCN—Haydn: Qt. in B-Flat, Op. 76, No. 4, "Sunrise"; **Mozart:** Cto. for Piano No. 2 in G.

5:05/WQXR-AM/FM—Telemann: Oboe Cto. in f; **Berlioz:** *Romeo and Juliet*: "Queen Mab Scherzo."

6:00/WNCN—F. Couperin: *Les Gouts-reunis ou Nouveaux Concerts*: Concert No. 8 in G.

6:05/WQXR-AM/FM—Schubert: Sym. No. 5 in B-Flat; **Bax:** 3 Pieces for Small Orch.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Jahja Ling, conductor; clarinetist Franklin Cohen. **Rossini:** *The Italian Girl in Algiers*: Ov.; **Spohr:** Clarinet Cto. No. 3 in F; **Prokofiev:** Sym. No. 5, Op. 100.

9:00/WNCN—"Saturday Night Opera." **R. Strauss:** *Guntram* (Tokody, Goldberg, Gati, Hungarian State Orch./Queler).

Sun., Dec. 6

10:00 a.m./WNCN—"Classic Guitar." **Vivaldi:** Cto. for Guitar and Strings in D; **Aguado:** Introduction and Rondo, Op. 2, No. 3.

WNYC—Wesley: Organ Duet in C; **Haydn:** *Missa Sancti Nicolai.*

11:00 a.m./WNCN—Haydn: Sonata for Piano No. 62 in E-Flat.

WNYC—"Piano Plus Two." Great piano-trio recordings.

12:00/WNCN—Liszt: Cto. for Piano No. 2 in A; **Schubert:** Symphonic Fragments in D.

1:00/WNCN—Chicago Symphony Orchestra. Kenneth Jean, conductor; cellist John Sharp. **Thomson:** *Louisiana Story*: Suite; **Dvorak:** Cto. for Cello in b, Op. 104.

WNYC—Berg: 4 Pieces for Clarinet and Piano; **Larsen:** Symphony, "Water Music"; **Piston:** String Qt. No. 2.

1:04/WQXR-AM/FM—Hummel: Piano Cto. in a; **Rachmaninoff:** Sym. No. 2 in e.

3:00/WNCN—Haydn: Cto. for Harpsichord in D, Op. 21.

3:04/WQXR-AM/FM—The New York Philharmonic. Colin Davis, conductor. **Berlioz:** *The Damnation of Faust.*

5:00/WNCN—Debussy: *Images pour Orchestre*: Iberia.

6:00/WNCN—Mendelssohn: Cto. for Piano No. 2 in d, Op. 40.

8:00/WNCN—Prokofiev: *Lieutenant Kijé Suite*: Op. 60; **Haydn:** Sym. No. 22 in E-Flat, "Philosopher."

8:05/WQXR-AM/FM—"Sunday Night at the Opera." **Gluck:** *Iphigénie en Tauride* (Montague, Aler, Allen, Lyons Opera Orch./Gardiner).

9:00/WNCN—Beethoven: Sym. No. 7 in A, Op. 92; **Bach:** Cto. No. 1 in D.

9:30/WNYC—Tournemire: *Improvisation*; **Durufle:** *Sicilienne.*

Mon., Dec. 7

3:00/WNCN—Dohnány: Serenade for Violin, Viola and Cello, Op. 10.

WNYC—Tippett: *The Mask of Time.*

4:00/WNCN—Bach: Prelude and Fugue in a.

4:00/WQXR-AM/FM—Liszt: *Hungarian Rhapsodie*: No. 6 in D; **Praetorius:** *Terpsichore*: Dances 4–6.

5:00/WNCN—Rimsky-Korsakov: *May Night*: Ov.; **Rebel:** Third Sonata for Recorder in D.

6:00/WNCN—Paganini: *The Witches*: Op. 8.

8:00/WNYC—"The Salzburg Festival." The Vienna Philharmonic. Leonard Bernstein, conductor. **Bernstein:** Sym. No. 1; **Sibelius:** Sym. No. 5.

8:05/WQXR-AM/FM—Schumann: Sym. in g, "Zwickau"; **Enesco:** *Roumanian Poem.*

9:00/WNCN—R. Strauss: *Bourgeois Gentilhomme Suite*: Op. 60.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Gennady Rozhdestvensky, conductor; pianist Viktoria Postnikova. **Arensky:** Variations on a Theme of Tchaikovsky; **Schnittke:** Piano Cto. No. 1; **Tchaikovsky:** Serenade for Strings.

Tue., Dec. 8

3:00/WNCN—Schubert: Sonata for Arpeggione and Piano in a.

WNYC—Milhaud: Second Cto. for 2 Pianos and Percusion.

4:00/WNCN—Vivaldi: Cto. for Sopranino Recorder in C.

4:00/WQXR-AM/FM—Rachmaninoff: Romance in F-Sharp; **Bach:** Violin Cto. in a.

5:00/WNCN—Gershwin: *Porgy and Bess.*

6:00/WNCN—Vivaldi: *Four Seasons*: "Autumn," Op. 8, No. 3.

8:00/WNCN—"WNCN Live." Manhattan String Quartet.

WNYC—Debussy: *En blanc et noir;* **Honegger:** *Concertino da camera.*

8:05/WQXR-AM/FM—Sibelius: *Karelia*: Suite; Sym. No. 6 in d.

9:00/WNCN—Franck: Sym. in d.

WNYC—Martinu: *The Epic of Gilgamesh*; **Kalliwoda:** *Morceau de Salon.*

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Dennis Russell Davies, conductor; violinist Elmar Oliveira. **Barber:** Violin Cto., Op. 14; **Ellington:** *Trois Rois Noirs*; **Shostakovich:** Cello Cto. No. 1 in E-Flat, Op. 107.

TELEVISION
LISTINGS

Weekdays, December 2–4 and 7–8

2 WCBS
975-4321
4 WNBC
664-4444
5 WNYW
535-1000
7 WABC
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9 WWOR
(201) 330-2153
11 WPIX
949-1100
13 WNET
560-2000
21 WLIW
(516) 454-8866
31 WNYC
669-7800
H HBO
512-1208
M CINEMAX
512-1208
N UPTOWN
304-3000
S SHOWTIME
708-1600

Closed-caption programming is indicated (cc).

Please note: Schedules are subject to many last-minute changes.

6:00 a.m.
2 4 News
5 *Saber Rider*
7 *World News*
9 *Romper Room*
11 Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *Watch on Washington*
Mon.: *Insight*
Tue.: *Carrascolendas*
13 *French in Action*
M Wed.: **Movie:** *Quicksilver*
Mon.: **Movie:** *Bonjour Tristesse*
S Wed.: **Movie:** *Airplane II: The Sequel*

6:30 a.m.
2 News
4 *Before Hours*
5 *Silverhawks*
9 *Zoobilee Zoo*
11 *Bravestarr*
13 *3-2-1 Contact*
H Fri.: *Lyle, Lyle Crocodile*
Mon.: *Tucker and the Horse Thief*
Tue.: *Lyle, Lyle Crocodile*
M Thu.: *Comedy Experiment*
Fri.: **Movie:** *The Bachelor and the Bobby-Soxer*
S Tue.: **Movie:** *Picnic*

6:45 a.m.
4 News

21 *A.M. Weather*

7:00 a.m.
4 *Today*
5 *Defenders of the Earth*
7 *Good Morning America*
9 *Dinosaucers*
11 *Transformers*
13 *Sesame Street*
21 *Nightly Business Report*
31 *Ohayo! New York*
H Wed.: *The Berenstain Bears' Christmas Tree*
Thu.: *Babar and Father Christmas*
Fri., Tue.: *Seabert*
M Thu.: **Movie:** *The Zoo Gang*
Tue.: **Movie:** *From Hell to Texas*
S Thu.: **Movie:** *The Bible*
Fri.: *Faerie Tale Theatre:* "The Dancing Princesses"

7:30 a.m.
2 *This Morning*
5 *He-Man*
9 *Jetsons*
11 *Jem*
21 *Mister Rogers*
H *Fraggle Rock*
M Mon.: **Movie:** *The Silver Chalice*
S Wed.: *Santa's Magic Toy Bag*
Mon.: *Bim, the Little Donkey*

8:00 a.m.
5 *Thundercats*
9 *Bugs Bunny*
11 *Bionic Six*
13 *Captain Kangaroo*
21 *Sesame Street*
H Wed.: **Movie:** *Oliver!*
Thu.: **Movie:** *Santa Claus: The Movie*
Fri.: **Movie:** *Bon Voyage, Charlie Brown*
Mon.: **Movie:** *Why Me?*
Tue.: **Movie:** *Born Free*
M Wed.: *Crazy About the Movies:* "Marilyn Monroe"
S Wed.: **Movie:** *The Silent One*
Fri.: **Movie:** *Foreign Body*

8:30 a.m.
5 *My Little Pony*
9 *Beverly Hills Teens*
11 *Teddy Ruxpin*
13 *Mister Rogers*
M Fri.: **Movie:** *Foul Play*
S Mon.: **Movie:** *Modern Girls*
Tue.: *The Great Love Experiment*

9:00 a.m.
2 *The Judge*
4 *Wil Shriner Show*
5 *Brady Bunch*
7 *Morning Show*
9 *I Dream of Jeannie*
11 *Mork & Mindy* (except Fri.)
Fri.: *Hug Tight*
13 *Sesame Street*
21 *Instructional Television* (concludes at 3)
31 *Home Stretch*
M Wed.: **Movie:** *The Pleasure of His Company*
Thu.: **Movie:** *Malcolm*
Tue.: **Movie:** *The Guns of Navarone*

9:30 a.m.
2 *Divorce Court*
5 *Leave It to Beaver*
9 *Carol Burnett*
11 *F-Troop* (except Fri.)
31 *Body Electric*
H Fri.: *Cartoons, Computers, and Beyond*
Tue.: **Movie:** *Santa Claus: The Movie*

10:00 a.m.
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Sally Jessy Raphaël*
9 *Geraldo*
11 *Rhoda* (except Thu., Fri.)
Thu.: *At the Movies*
Fri.: *Run Away With the Rich and Famous*
31 Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *In Black and White*
Mon.: *All About TV*
Tue.: *Cityscope*
H Thu.: **Movie:** *Peggy Sue Got Married*
Fri.: **Movie:** *Solar Babies*
Mon.: *Cinema Workshop*
M Mon.: **Movie:** *Cactus Flower*
S Wed.: **Movie:** *The Dirty Dozen*
Thu.: **Movie:** *Lullaby of Broadway*
Fri.: **Movie:** *The Brothers Karamazov*
Mon.: **Movie:** *Carson City*
Tue.: **Movie:** *Kim*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 *Bewitched*
7 *Jeopardy II* (except Mon.)
Mon.: *Fashion Report*
11 Wed.: *Celebration of Caring*
Thu.,Fri.: *Sanford and Son*
Mon., Tue.: *Eight Is Enough*
31 Wed.: *Ask Congress*
Thu.: *World Chronicle*
Fri.: *Tony Brown*
Mon.: *Globe Watch*
Tue.: *State of the Arts*
H Wed.: *America Undercover*
Mon.: **Movie:** *One Crazy Summer*
M Thu.: **Movie:** *90 Days*
Fri.: **Movie:** *The Great Gatsby*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *One Day at a Time*
7 *Who's the Boss?*
9 *People Are Talking*
11 Wed., Thu.: *Sanford and Son*
Fri.: *Celebration of Caring*
31 Wed.: *Wildside*
Thu.: *America*
Fri.: *Chess*
Mon.: *Make Prayers to the Raven*
Tue.: *Body Pulse*
M Wed.: **Movie:** *American Madness*

11:30 a.m.
4 *Win, Lose, or Draw*
5 *Too Close for Comfort*
7 *Mr. Belvedere*
11 *Best Talk in Town*
31 Wed.: *Only One Earth*
Thu.: *Adam Smith*
Mon.: *American Art Forum*
Tue.: *Body Watch*
H Wed.: **Movie:** *Games Mother Never Taught You*
Fri.: **Movie:** *Electric Dreams*
Tue.: *Prince's Trust All-Star Rock Concert*
S Mon.: **Movie:** *Red Sonja*

12 NOON
2 9 News
4 *Super Password*
5 *All in the Family*
7 *Ryan's Hope*
11 *Odd Couple*
31 Wed.: *Black Forum*
Thu.: *Agents of Deception*
Fri., Tue.: *The New Literacy*
Mon.: *The Complete Gilbert and Sullivan*
H Thu.: **Movie:** *Desperate Lives*
Mon.: **Movie:** *Death on the Nile*
M Mon.: *Crazy About the Movies:* "Elvis"
Tue.: *Crazy About the Movies:* "Steve McQueen"
S Thu.: **Movie:** *Picnic*
Tue.: **Movie:** *The River Rat*

12:30
2 *Young and the Restless*
4 *Scrabble*
5 *Current Affair*
7 *Loving*
11 Wed.: **Movie:** *A Letter to Three Wives* (1949). Kirk Douglas.
Thu.: **Movie:** *James at Fifteen* (1977)
Fri.: **Movie:** *Ode to Billy Joe* (1976)
Mon.: **Movie:** *Angel City* (1980). Ralph Waite.
Tue.: **Movie:** *The Virgin Queen* (1955). Bette Davis.
31 Wed.: *Equal Justice*
Fri.: *Computer Works*
Tue.: *Focus on Society*
H Tue.: **Movie:** *The Impossible Spy*
M Wed.: **Movie:** *By the Light of the Silvery Moon*
Thu.: **Movie:** *Cover Girl*
S Wed.: **Movie:** *Eliminators*
Fri.: **Movie:** *Brighton Beach Memoirs*

1:00
4 *Days of Our Lives*
5 *Hour Magazine*
7 *All My Children*
9 *High Rollers*
31 Wed.: *Mystery!: Lord Peter Wimsey*
Thu.: *Upstairs, Downstairs*
Tue.: *Masterpiece Theatre: The Bretts*
H Wed.: **Movie:** *Bite the Bullet*
M Fri.: **Movie:** *Skin Game*
Mon.: **Movie:** *American Madness*
Tue.: **Movie:** *Illusions*
S Mon.: *Island Records*

1:30
2 *Bold and the Beautiful*
9 *Love Connection*
31 Fri.: *The American Adventure*
H Fri.: *Prince's Trust All-Star Rock Concert*

1:55
S Tue.: **Movie:** *Picnic*

2:00
2 *As the World Turns*
4 *Another World*
5 *Popeye*
7 *One Life to Live*
9 *Newlywed Game*
31 Wed., Tue.: *On Stage at Wolf Trap*
Thu.: *The Ring of Truth*
Fri.: *Adams Chronicles*
Mon.: *The Constitution*
H Thu.: **Movie:** *Born Free*
Tue.: **Movie:** *Iron Eagle*
S Thu.: **Movie:** *Top Gun*
Mon.: **Movie:** *Brighton Beach Memoirs*

2:30
5 *Woody Woodpecker*
9 *Dating Game*
11 *The Smurfs*
13 *French Chef*
H Fri.: **Movie:** *One Crazy Summer*
Mon.: *The Nutcracker*
M Wed.: **Movie:** *Secrets of the Bermuda Triangle*
Thu.: **Movie:** *The Gospel According to Vic*
Mon.: *Dangerous Film Club*
Tue.: *Comedy Experiment*
S Wed.: **Movie:** *Airplane II: The Sequel*
Fri.: **Movie:** *Bon Voyage Charlie Brown*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 Wed.–Fri.: *Dennis the Menace*
Mon.: *Rock and Wrestling*
Tue.: *Christmas Adventure*
7 *General Hospital*
9 *Cannon*
11 *Spiral Zone*
13 *Frugal Gourmet* (except Wed.)
Wed.: *Wonderworks*
21 *Lilias, Yoga, and You*
31 *Square One TV*
M Fri.: **Movie:** *Once Bitten*
Mon.: **Movie:** *The Bachelor and the Bobby-Soxer*
Tue.: **Movie:** *Samson and Delilah*

3:30
5 *Flintstones* (except Mon., Tue.)
11 *Ghostbusters*
13 *This Old House* (except Wed.)
21 *Hooked on Aerobics*
31 *Video Music Box*
H Wed.: **Movie:** *The Impossible Spy*
Thu.: **Movie:** *The Amazing Mr. Blunden*

4:00
2 *Superior Court*
4 *Donahue*
5 *Real Ghostbusters*
7 *Oprah Winfrey Show* (except Wed.)
Wed.: *Afterschool Special*
9 *Barnaby Jones*
11 *G.I. Joe*
13 *Sesame Street* (except Wed.)
21 *Sesame Street*
H Fri.: *Survival Series*
Mon.: *Tucker and the Horse Thief*
Tue.: **Movie:** *My American Cousin*

M Wed.: **Movie:** *From Hell to Texas*
Thu.: **Movie:** *True Stories*
S Wed.: **Movie:** *The Silent One*
Thu.: *The Great Love Experiment*
Fri.: *Faerie Tale Theatre:* "The Dancing Princesses"
Mon.: *Santa's Magic Toy Bag*
Tue.: *The Rocking Chair Rebellion*

4:30
2 *People's Court*
5 *Ducktales*
11 *Tom and Jerry*
31 *3-2-1 Contact*
M Fri.: **Movie:** *The 7th Voyage of Sinbad*
S Mon.: **Movie:** *Alice's Adventures in Wonderland*

5:00
2 4 7 News
5 *Different Strokes*
9 *T.J. Hooker*
11 *Fall Guy*
13 *Mister Rogers*
21 *Sesame Street*
31 Wed.: *Agenda for a Small Planet*
Thu.: *American Interests*
Fri.: *Kwitny Report*
Mon.: *Looking East*
Tue.: *Body Electric*
H Wed.: *The Nutcracker*
Fri.: *Lyle, Lyle Crocodile*
Mon.: **Movie:** *Oliver!*
M Mon.: **Movie:** *Malcolm*
S Thu.: **Movie:** *A Challenge for Robin Hood*
Fri.: *The Rocking Chair Rebellion*
Tue.: *The Great Love Experiment*

5:30
2 News
5 *Facts of Life*
13 *Square One TV*
31 *City Comment*
H Thu.: *Care Bears II*
Fri.: **Movie:** *Making Contact*
Tue.: *Live From Planet Earth*
M Thu.: **Movie:** *Absence of Malice*
Tue.: **Movie:** *Legal Eagles*

5:45
31 *News From City Hall*

Weeknights, December 2–4 and 7–8

WED., DEC. 2

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Rockschool*
21 *Computer Chronicles*
31 Italian programming (concludes at 8)
M **Movie:** *This Property Is Condemned*
S *Santa's Magic Toy Bag*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*
H **Movie:** *Strange Invaders*
S **Movie:** *Nutcracker*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *You Can't Take It With You*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

8:00
2 *Oldest Rookie*
4 *Highway to Heaven*
5 **Special:** *Clio Awards.* Awards for the best television commercials.
7 *Perfect Strangers*
9 *Bosom Buddies*
11 *Hill Street Blues*
21 *Striped Bass*
31 *World Chess Championship 1987*
H **Movie:** *Touch and Go*
M **Movie:** *Heartbreak Ridge*
N **Movie:** *Hard Choices*
S *Brothers*

8:30
7 *Head of the Class*
9 *Entertainment Tonight*
13 *Metroline:* "Crack"
S *It's Garry Shandling's Show*

9:00
2 **Special:** *All-Star Party for Joan Collins*
4 *A Year in the Life*
5 **Special:** *Hollywood: The Gift of Laughter*
7 *Hooperman*
9 *Morton Downey Show*
11 **Movie:** *Brewster's Millions* (1985)
13 *Elvis*
31 *Agents of Deception.* An in-depth look at the Soviet's operation of a disinformation network.
S **Movie:** *Year of the Dragon*

9:10
21 *Nova Special*

9:30
7 *Slap Maxwell*

10:00
2 *The Equalizer*
4 *St. Elsewhere*
5 9 News
7 *Dynasty*
31 *Kwitny Report*
H *1st & Ten*
N **Movie:** *Flood Stage*

10:15
M **Movie:** *There Was a Crooked Man*

10:30
31 *Only One Earth*
H *1st & Ten*

11:00
2 4 11 News
5 *M*A*S*H*
7 News
9 *Simon & Simon*
13 *Memories of War:* "Witnesses to the Holocaust." Joel Grey hosts this program which retells the story of the Holocaust through testimony delivered at the Adolph Eichmann trial in Israel; contains graphic film footage of concentration camps.
31 *Video Music Box*
H **Movie:** *The Impossible Spy*

11:30
2 *Adderly*
4 *Tonight Show*
5 *Wilton North Report*
7 *Nightline*
11 *The Honeymooners*
21 *Butterflies*
N *International Sweethearts of Rhythm*
S **Movie:** *The Warrior and the Sorceress*

12 MIDNIGHT
7 **Movie:** *Yankee Pasha* (1954). Jeff Chandler.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Biquefarre*

12:20 a.m.
M **Movie:** *Wanted Dead or Alive*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 *Nova*

12:35 a.m.
H *Bette Midler*

12:40 a.m.
2 **Movie:** *Salvage I* (1979). Andy Griffith.

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *To the Manor Born*
S **Movie:** *A Private Function*

1:30 a.m.
4 News
5 *Get Smart*
11 *Modern Love: Scared Sex in America*
13 *MacNeil/Lehrer*

1:40 a.m.
7 News

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Le Mans* (1971). Steve McQueen.
9 *Home Shopping*

2:10 a.m.
7 **Movie:** *The Story on Page One* (1960). Rita Hayworth.
H **Movie:** *The Godfather*
M **Movie:** *Mean Streets*

2:30 a.m.
4 *Getting in Touch*
13 *Profiles of Nature*

2:40 a.m.
S **Movie:** *Eliminators*

3:00 a.m.
4 *Matchmaker*
13 *Nature*

3:30 a.m.
4 *New Record Guide*
11 **Movie:** *Sherlock Holmes in the Hound of the Baskervilles* (1939)

4:00 a.m.
4 *Ben Casey*
13 *Innovation*

4:05 a.m.
M **Movie:** *Heartbreak Ridge*

4:20 a.m.
5 *I Love Lucy*
S **Movie:** *Nutcracker*

4:30 a.m.
13 *Mystery!: Lord Peter Wimsey*

4:40 a.m.
7 *Safari to Adventure*

5:00 a.m.
4 *New Wilderness*
7 *Branded*
11 *One Step Beyond*

5:10 a.m.
H **Movie:** *Touch and Go*

5:30 a.m.
4 *Slim Cooking*
7 *Morning Stretch*
11 News
13 *One-on-One*

THU., DEC. 3

6:00
4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Degrassi Junior High*
21 *Great Chefs of New Orleans*
31 Italian programming (concludes at 8)

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*

6:55
S **Movie:** *Picnic*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
H **Movie:** *Santa Claus: The Movie*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*
M **Movie:** *Malcolm*

8:00
2 **Special:** *Life and Adventures of Santa Claus*
4 *Cosby Show*
5 *Koch on Call*
7 *Sledge Hammer!*
9 *Bosom Buddies*
11 *Hill Street Blues*
21 *Wild America*
31 *Dark Shadows*
N **Movie:** *The Official Story*

8:30
4 *A Different World*
5 **Movie:** *Columbo*
7 *The Charmings*
9 *Entertainment Tonight*
13 *Currents*
21 *This Old House*
31 *Dark Shadows*

9:00
2 *Simon & Simon*
4 *Cheers*
7 **Movie:** *Plaza Suite* (1987). Carol Burnett.
9 *Morton Downey Show*
11 **Movie:** *This Park Is Mine* (1985)
13 *The Story of English*
31 *Mystery!: Lord Peter Wimsey*
H **Movie:** *Malibu Bikini Shop*
M **Movie:** *Ordinary People*
S **Movie:** *Hard Choices*

9:10
21 *Mystery!: Lord Peter Wimsey*

9:30
4 *Night Court*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 9 News
13 *Storytellers.* A celebration of American literature featuring such prominent authors as Kurt Vonnegut, Alice Walker, Woody Allen, and Eudora Welty.
31 *Masterpiece Theatre: The Bretts*
N **Movie:** *Only Emptiness Remains*

10:20
21 *Masterpiece Theatre: The Bretts*

10:30
S **Movie:** *Top Gun*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Benny Hill*
13 *Channel Crossings*
31 *Video Music Box*
H *Inside the NFL*

11:05
M **Movie:** *The Morning After*

11:30
2 *Night Heat*
4 *David Letterman*
5 *Wilton North Report*
7 *Nightline*
9 **Basketball:** Knicks vs. Phoenix
11 *The Honeymooners*
21 *The Many Wives of Patrick*

12 MIDNIGHT
7 **Movie:** *Never Say Goodbye* (1956). Rock Hudson.
11 *Star Trek*
21 *Long Island Report*
H **Movie:** *Peggy Sue Got Married*
N **Movie:** *A Private Function*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
21 *Jazz Encore*
S *Island Records*

12:40 a.m.
2 **Movie:** *Keefer* (1977). William Conrad.

12:50 a.m.
M **Movie:** *Miss Mary*

1:00 a.m.
5 *Archie Bunker's Place*
11 *Twilight Zone*
13 *To the Manor Born*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*
S **Movie:** *The Bible*

1:45 a.m.
H **Movie:** *The Godfather Part II*

1:55 a.m.
7 News

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *The Reivers* (1969). Steve McQueen.
9 *Home Shopping*
11 *Forgotten Children*

2:25 a.m.
7 **Movie:** *Inmates—A Love Story* (1981). Kate Jackson.

2:30 a.m.
4 *Getting in Touch*
13 *Profiles of Nature*

2:35 a.m.
M **Movie:** *Young Lady Chatterley II*

3:00 a.m.
4 *Matchmaker*
11 *Lifestyles of the Rich and Famous*
13 *The Ring of Truth*

3:30 a.m.
4 *New Record Guide*

4:00 a.m.
4 *Ben Casey*
11 **Movie:** *Mr. Muggs Rides Again* (1945). Leo Gorcey.
13 *Innovation*

4:10 a.m.
7 *Safari to Adventure*
M **Movie:** *Personal Best*

4:15 a.m.
5 *I Love Lucy*

4:30 a.m.
7 *The Avengers*
13 *The Adams Chronicles*
S *The Great Love Experiment*

5:00 a.m.
4 *New Wilderness*

5:10 a.m.
H **Movie:** *Last Resort*

5:25 a.m.
S **Movie:** *Lullaby of Broadway*

5:30 a.m.
4 *Slim Cooking*
7 *Morning Stretch*
11 News
13 *Currents*

FRI., DEC. 4

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Nature Watch*
21 *Madeleine Cooks*
31 Italian programming (concludes at 8)
M **Movie:** *Big Trouble in Little China*
S **Movie:** *Foreign Body*

6:30
5 *Family Ties*

7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
H *Inside the NFL*

7:30
2 *Wheel of Fortune*
4 *We Got It Made*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Mystery of Pelican Island"

7:45
S *Comedy Club Network*

8:00
2 *Beauty and the Beast*
4 **Special:** *Mickey's Christmas Carol*
5 **Movie:** *Hell in the Pacific* (1969). Lee Marvin.
7 *Full House*
9 *Bosom Buddies*
11 *Hill Street Blues*
21 *Nature*
31 *Washington Week*
H **Movie:** *Space Camp*
M **Movie:** *Arthur*
N **Movie:** *'Round Midnight*
S **Movie:** *Brighton Beach Memoirs*

8:30
7 *I Married Dora*
9 *Entertainment Tonight*
13 *Wall $treet Week*
31 **Movie:** *Doctor Who*

9:00
2 *Dallas*
4 *Miami Vice*
7 *Mr. Belvedere*
9 *Morton Downey Show*
11 **Movie:** *It Happened One Christmas* (1977). Marlo Thomas. Remake of *It's a Wonderful Life* with Thomas in the lead role.
13 *Great Performances: Celebrating Gershwin: Part II—The Jazz Age*

9:15
21 *Royal Variety Performance*

9:30
7 *Pursuit of Happiness*

10:00
2 *Falcon Crest*
4 *Private Eye*
5 9 News
7 *20/20*
H **Movie:** *Solar Babies*
M **Movie:** *Foul Play*
S *Brothers*

10:15
N *The Blues Today*

10:30
13 **Movie:** *Holiday Inn* (1942). Bing Crosby. Crosby steals the show with his now famous rendition of the Oscar-winning song *White Christmas.*
21 *Baryshnikov on Broadway*
S *It's Garry Shandling's Show*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Benny Hill*
31 *Video Music Box*
S **Movie:** *The Company of Wolves*

11:30
2 *Tops of the Pops*
4 *Tonight Show*
5 *Wilton North Report*
7 *Nightline*
9 **Basketball:** Knicks vs. Utah
11 *The Honeymooners*
H **Movie:** *One Crazy Summer*

11:55
M **Movie:** *H.O.T.S.*

12 MIDNIGHT
7 **Movie:** *Return of Charlie Chan* (1971). Ross Martin.
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Sex Kittens Go to College*

12:10 a.m.
13 *James Galway's Christmas Carol*

12:30 a.m.
2 **Movie:** *Night Stalker*
4 *David Letterman*
5 *WKRP in Cincinnati*
21 **Movie:** *The Star Maker* (1939). Bing Crosby.

12:40 a.m.
S **Movie:** *Hardbodies*

1:00 a.m.
5 *Archie Bunker's Place*
11 *Tales From the Darkside*
13 *To the Manor Born*

1:05 a.m.
H *Prince's Trust All-Star Rock Concert*

1:30 a.m.
4 *Friday Night Videos*
5 *Get Smart*
11 News
13 *MacNeil/Lehrer*

1:35 a.m.
M **Movie:** *Cujo*

1:45 a.m.
2 *Win, Lose, or Draw*

1:50 a.m.
7 News

2:00 a.m.
5 *Clio Awards*
9 **Movie:** *Westworld* (1973). Yul Brynner.
11 *Twilight Zone*

2:10 a.m.
H *Inside the NFL*
S **Movie:** *The Dirty Dozen*

2:15 a.m.
2 *Win, Lose, or Draw*

2:20 a.m.
7 **Movie:** *The Big Game* (1972). Stephen Boyd.

2:30 a.m.
4 News
11 *Celebration of Caring*
13 *Profiles of Nature*

2:45 a.m.
2 **Movie:** *The Alien Encounters* (1976)

3:00 a.m.
4 *Getting in Touch*
5 **Movie:** *Prime Cut* (1972). Lee Marvin.
11 **Movie:** *Mr. Muggs Steps Out* (1943)
13 *Film on Film:* "Alec Guinness"

3:05 a.m.
M *Crazy About the Movies:* "Steve McQueen"

3:10 a.m.
H **Movie:** *Slayground*

3:30 a.m.
4 *Matchmaker*

4:00 a.m.
4 *New Record Guide*
9 **Movie:** *Montana* (1950). Errol Flynn.
13 **Movie:** *Teahouse of the August Moon* (1956). Marlon Brando.

4:05 a.m.
M **Movie:** *Spiker*

4:15 a.m.
7 **Movie:** *Fools* (1970). Katharine Ross.

4:30 a.m.
4 *New Wilderness*
11 *Twilight Zone*

4:40 a.m.
S **Movie:** *Bon Voyage Charlie Brown*

4:45 a.m.
H **Movie:** *Dark Forces*

4:50 a.m.
2 *Newsmakers*

5:00 a.m.
4 *Ben Casey*
11 *U.S. Farm Report*

5:30 a.m.
5 *New Monkees*
9 *Saturday Night Live*
11 News

MON., DEC. 7

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Wild America*
21 *Victory Garden*
31 Italian programming (concludes at 8)

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*
M **Movie:** *Half-life*
S **Movie:** *Carson City*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*
H *Fraggle Rock*

8:00
2 *Kate & Allie*
4 *ALF*
5 **Movie:** *The Babysitter* (1980). William Shatner.
7 *MacGyver*
9 *Evening Magazine*
11 **Movie:** *The Best Years of Our Lives* (1946). Fredric March, Harold Russell. Classic American drama of three veterans who return home after W. W. II and find it difficult to adjust to a normal life; Oscars for both March and Russell.
21 31 **Special:** *The True Gift of Christmas.* International skating superstars celebrate the magic and myths of Christmas in this skating spectacular.
H **Boxing:** Marvin Hagler vs. Sugar Ray Leonard
M **Movie:** *Nothing in Common*
N **Movie:** *The 400 Blows*
S *Island Records*

8:30
2 *Frank's Place*
4 *Valerie's Family*
9 *Entertainment Tonight*
13 *Adam Smith's Money World*

9:00
2 *Newhart*
4 **Movie:** *Eye on the Sparrow* (1987). Mare Winningham, Keith Carradine. True story of a blind couple who had to challenge existing laws in order to adopt children.
7 **Football:** New York vs. Miami (concludes at midnight, approx.)
9 *Morton Downey Show*
13 *Breakthrough at Reykjavik*
31 *All the World's a Stage*
H **Movie:** *The Godfather Part II*
S **Movie:** *Red Sonja*

9:10
21 *The Kingston Trio and Friends: Reunion*

9:30
2 *Designing Women*

10:00
2 *Cagney & Lacey*
5 9 News
31 *Newport Jazz '87*
M **Movie:** *Every Time We Say Goodbye*
N **Movie:** *Parting Glances*

10:30
S *Comedy Spotlight*

11:00
2 4 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Upstairs, Downstairs*
21 *Are You Being Served?*
31 *Video Music Box*
S **Movie:** *Brighton Beach Memoirs*

11:30
2 *Hunter*
4 *Best of Carson*
5 *Wilton-North Report*
11 *The Honeymooners*
21 *Comedy Tonight*

11:45
M **Movie:** *Absence of Malice*

12 MIDNIGHT
7 News
9 *Entertainment Tonight*
11 *Star Trek*
13 *Nature*
21 *Long Island Report*
N **Movie:** *The Marquise of O*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *Nightline*
9 *Truth or Consequences*
21 *Nature*
H *Comic Relief '87*

12:40 a.m.
2 **Movie:** *Cocaine and Blue Eyes* (1982)

1:00 a.m.
5 *World Vision*
7 **Movie:** *Hero's Island* (1962). James Mason.
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *To the Manor Born*
S **Movie:** *Modern Girls*

1:30 a.m.
4 11 News
13 *MacNeil/Lehrer*

1:45 a.m.
M **Movie:** *The Love Machine*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Blood On the Sun* (1945). James Cagney.
9 *Home Shopping*
11 *Hope for the World's Children*

2:30 a.m.
4 *Getting in Touch*
13 *Profiles of Nature*
H **Movie:** *Star Crystal*
S **Movie:** *Something Wild*

2:55 a.m.
7 News

3:00 a.m.
4 *Matchmaker*
11 **Movie:** *The Wilby Conspiracy* (1975)
13 *Nova*

3:25 a.m.
7 **Movie:** *No Place to Run* (1972)

3:30 a.m.
4 *New Record Guide*

3:35 a.m.
M **Movie:** *Stranger in the House*

4:00 a.m.
4 *Ben Casey*
5 *I Love Lucy*
13 *Masterpiece Theatre*

4:10 a.m.
H *Sneak Preview*

4:30 a.m.
S **Movie:** *Alice's Adventures in Wonderland*

4:50 a.m.
7 *Safari to Adventure*

5:00 a.m.
4 *New Wilderness*
7 *Branded*

5:15 a.m.
M **Movie:** *Miss Mary*

5:30 a.m.
4 *Slim Cooking*
7 *Morning Stretch*
13 *American Interests*

5:45 a.m.
H *Cinema Workshop*

TUE., DEC. 8

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Degrassi Junior High*
21 *Growing a Business*
31 Italian programming (concludes at 8)
H *Lyle, Lyle Crocodile*
S **Movie:** *The Silent One*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*
H **Movie:** *Bon Voyage, Charlie Brown*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *She's the Sheriff*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*
M *Comedy Experiment*

8:00
2 *Houston Knights*
4 *Matlock*
5 **Movie:** *Miracle on 34th Street* (1947). Natalie Wood. Colorized version.
7 *Who's the Boss?*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Nova*
31 *Dark Shadows*
H **Movie:** *Santa Claus: The Movie*
M **Movie:** *Heartbreak Ridge*
N **Movie:** *Smooth Talk*
S **Movie:** *The River Rat*

8:30
7 *Growing Pains*
9 *Entertainment Tonight*
13 *Innovation*
31 *Dark Shadows*

9:00
2 *Jake and the Fat Man*
4 *Hunter*
7 *Barbara Walters Special.* Guests include Eddie Murphy, Sean Connery, and Don Johnson.
9 *Morton Downey Show*
11 **Movie:** *Curse of the Pink Panther* (1983). Ted Wass.
13 *Andrea Doria*
21 *Farouk: Last of the Pharaohs*
31 *Target*

9:35
S *Celebrity Close-up*

10:00
2 *Law & Harry McGraw*
4 *Crime Story*
5 9 News
7 *Thirtysomething*
21 *Striped Bass*
31 *Hitchhiker's Guide to the Galaxy*
H **Movie:** *The Impossible Spy*
N **Movie:** *Wings*
S *The John Lennon Concert Film*

10:15
M **Movie:** *Wanted Dead or Alive*

10:30
13 *Intercom:* "Women of South Africa"
31 *Two Ronnies*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
21 *Are You Being Served?*
31 *Video Music Box*

SOLUTIONS TO LAST WEEK'S PUZZLES

T	W	E	E	D	L	E	D	E	E	■	A	T	O	M
I	■	S	■	I	■	S	■	P	■	■	■	R	■	A
P	O	S	T	S	■	C	A	S	C	A	D	I	N	G
S	■	E	■	H	■	A	■	O	■	S	■	S	■	I
■	■	N	E	E	D	L	E	M	A	T	C	H	E	S
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🅢 **Movie:** *Highlander*

11:30
❷ *Diamonds*
❹ *Tonight Show*
❺ *Wilton-North Report*
❼ *Nightline*
⓫ *The Honeymooners*
㉑ *Good Neighbors*

11:35
🅗 **Movie:** *Touch and Go*

12 MIDNIGHT
❼ **Movie:** *Gunpoint* (1966). Audie Murphy.
❾ *Entertainment Tonight*
⓫ *Star Trek*
⓭ *The World at War*
㉑ *Long Island Report*

12:05 a.m.
🅜 **Movie:** *True Stories*

12:30 a.m.
❹ *David Letterman*
❺ *WKRP in Cincinnati*
❾ *Truth or Consequences*
㉑ *The True Gift of Christmas*

🅝 **Movie:** *Tea in the Harem*

12:40 a.m.
❷ **Movie:** *The Father Knows Best Reunion*

1:00 a.m.
❺ *Archie Bunker's Place*
❾ *Joe Franklin*
⓫ *Twilight Zone*
⓭ *To the Manor Born*
🅢 **Movie:** *Hard Choices*

1:20 a.m.
🅗 **Movie:** *Iron Eagle*

1:30 a.m.
❹ ⓫ News
❺ *Get Smart*
⓭ *MacNeil/Lehrer*

1:35 a.m.
🅜 **Movie:** *Band of the Hand*

1:45 a.m.
❼ News

2:00 a.m.
❷ News

❹ *Ask Dr. Ruth*
❺ **Movie:** *Royal Hunt of the Sun* (1969). Robert Shaw.
❾ *Home Shopping*
⓫ *Celebration of Caring*

2:15 a.m.
❼ **Movie:** *Games* (1967). James Caan.

2:30 a.m.
❹ *Getting in Touch*
⓫ *Twilight Zone*
⓭ *Profiles of Nature*

2:35 a.m.
🅢 **Movie:** *The Warrior and the Sorceress*

3:00 a.m.
❹ *Matchmaker*
⓫ **Movie:** *The Four Musketeers* (1975). Oliver Reed.
⓭ *World Chess*

3:20 a.m.
🅗 **Movie:** *Malibu Bikini Shop*

3:30 a.m.
❹ *New Record Guide*
🅜 **Movie:** *Legal Eagles*

4:00 a.m.
❹ *Ben Casey*
⓭ *Innovation*

4:15 a.m.
❼ *Safari to Adventure*

4:20 a.m.
❺ *I Love Lucy*

4:30 a.m.
❼ *The Avengers*
⓭ *Upstairs Downstairs*

5:00 a.m.
❹ *New Wilderness*
⓫ *One Step Beyond*
🅗 **Movie:** *Sloane*
🅢 **Movie:** *The Silent One*

5:30 a.m.
❹ *Slim Cooking*
❼ *Morning Stretch*
⓫ News
⓭ *Tony Brown's Journal*

Weekend, December 5–6

SAT., DEC. 5

6:00 a.m.
❹ *Joy of Gardening*
❺ *Look at Me Now*
❼ *World of Photography*
❾ News
⓫ *Christian Science*
⓭ *The Story of English*
🅜 *Crazy About the Movies:* "Grace Kelly"
🅢 **Movie:** *Invaders From Mars*

6:30 a.m.
❷ *Patchwork Family*
❹ *Abra Kadabra*
❺ *World Tomorrow*
❼ *Wild Kingdom*
❾ *Comic Strip* (concludes at 9 a.m.)
⓫ *Planet of the Apes*
🅗 **Movie:** *Strange Invaders*

7:00 a.m.
❹ *Kidsongs*
❺ *Sylvanian Family*
❼ *Uncle Waldo*
⓫ **Special:** *The Wizard of Oz.* Animated tale.
⓭ *Currents*
🅜 **Movie:** *Legal Eagles* (cc)

7:30 a.m.
❷ *Young Universe*
❹ *Hickory Hideout*
❺ *Star Com*
❼ *King Leonardo*
⓭ *Open Mind*

8:00 a.m.
❷ *Furrytail Theater*
❹ *Gummi Bears*
❺ *Duke of Hazards*
❼ *Care Bears Family*
⓭ *The Constitution: That Delicate Balance*
㉑ *Personal Finance*
🅗 **Movie:** *The Caine Mutiny*
🅢 **Movie:** *Heaven With a Gun*

8:30 a.m.
❷ *Muppet Babies*
❹ *Smurfs*
❼ *Little Clowns of Happytown*

9:00 a.m.
❺ *D.J. Kat*
❼ *My Pet Monster*
❾ *Superman*
⓫ *Hee Haw*
⓭ *Washington Week in Review*
㉑ *American Adventure*
🅜 **Movie:** *Secrets of the Bermuda Triangle*

9:30 a.m.
❼ *Pound Puppies*
⓫ *Run Away With the Rich and Famous*
⓭ *One-on-One*

10:00 a.m.
❷ *Pee-wee's Playhouse*
❹ *Alf*
❺ *Wrestling*
❼ *Little Wizards*
❾ *Buck Rogers*
⓫ *Soul Train*
⓭ *Firing Line*
㉑ *The Constitution*
㉛ *Body Electric*
🅗 *Inside the NFL*
🅢 **Movie:** *The Jazz Singer*

10:30 a.m.
❷ *Mighty Mouse*
❹ *Alvin*
❼ *Real Ghostbusters*
㉛ *Video Music Box*
🅜 **Movie:** *Back to the Future*

11:00 a.m.
❷ *Popeye & Son*
❹ *Fraggle Rock*
❺ *Charlie's Angels*
❼ *Flintstone Kids*
❾ *Wrestling Spotlight*
⓫ *Solid Gold*
⓭ *Tony Brown's Journal*
㉑ *Victory Garden*
🅗 **Movie:** *Big Wednesday*

11:30 a.m.
❷ *Teen Wolf*
❹ *New Archies*
❼ *Bugs Bunny*
⓭ *Adam Smith*
㉑ *Jane Brody's Kitchen*
㉛ *Degrassi Junior High*

12 NOON
❷ *Storybreak*
❹ *Foofur*
❺ *Mission: Impossible*
❼ *Animal Crack-ups*
❾ *America's Top Ten*
⓫ Wrestling
⓭ *G.E.D. Preparation*
㉑ *Gourmet Cooking*
㉛ *Eye on Asia*
🅢 **Movie:** *Firewalker*

12:30
❷ *Kidd Video*
❹ *I'm Telling*
❼ *Health Show*
❾ *Fan Club*
🅜 **Movie:** *The Pirate Movie*

12:45
㉑ *This Old House*

1:00
❷ **Special:** *Horse Jumping Championship*
❹ *College Basketball Preview East*
❺ **Special:** *Howdy Doody's Anniversary Show*
❼ *Weekend Specials*
❾ *New American Bandstand*
⓫ **Movie:** *Quincy's Quest* (1979). Tommy Steele.
⓭ *Storytellers: The Pen Celebration*
㉛ *Good Morning Asia*
🅗 **Movie:** *My American Cousin*

1:25
㉑ *Frugal Gormet*

1:30
❹ *Wacky World of Sports*
❼ *Siskel & Ebert & the Movies*

2:00
❷ **College Football:** Army vs. Navy
❹ **Bowling:** PBA Tour
❼ **College Basketball:** Teams to be announced (concludes at 7, approx.)
❾ *Black Sheep Squadron*
⓭ **Movie:** *Holiday Inn* (1942). Bing Crosby.
㉛ *World TV Presents* (Chinese programming)
🅢 *The Red Balloon*

2:30
㉑ *The Art of William Alexander*
🅗 **Movie:** *Better Off Dead*
🅜 *Comedy Experiment*

2:35 a.m.
🅢 **Movie:** *Eliminators*

3:00
❺ **Movie:** *Dynasty* (1977). Filmed in 3-D.
❾ *Knightrider*
⓫ *Twilight Zone*
㉑ *Rod and Reel Streamside*
🅜 **Movie:** *The Great Santini*

3:30
❹ *Sportsworld*
⓫ *At the Movies*
㉑ *Motorweek*

4:00
❾ *A-Team*
⓫ *Puttin' on the Hits*
⓭ *Motorweek*
㉑ *Woodwright's Shop*
㉛ *All About TV*

4:30
⓫ *New Gidget*
⓭ *Growing a Business:* "Growing Pains"
㉑ *This Old House*
㉛ *Cityscope*
🅗 **Movie:** *Choke Canyon*
🅢 **Movie:** *Nutcracker*

5:00
❹ *Pre-Season Basketball Special*
❺ *Dr. Science*
❾ *A-Team*
⓫ *Webster*
⓭ *Frugal Gourmet*
㉛ *Make Prayers to the Raven.*
🅜 *Crazy About the Movies:* "Grace Kelly"

5:10
㉑ **Movie:** *Doctor Who*

5:30
❷ *Heisman Trophy Special*
❹ *Fight Back*
❺ *Diff'rent Strokes*
⓫ *Bustin' Loose*
㉛ *Looking East*

6:00
❷ **Special:** *A Mirthworth Christmas*
❹ News
❺ *What's Happening Now?*
❾ Wrestling
⓫ *Star Trek: The Next Generation*
⓭ *Nature*
㉛ *Images/Imagenes*
🅗 **Movie:** *The Caine Mutiny*
🅜 **Movie:** *That's Life!*
🅢 **Movie:** *Invaders From Mars*

6:30
❷ ❹ News
❺ *Small Wonder*
㉛ *In Black and White*

7:00
❷ ❼ News

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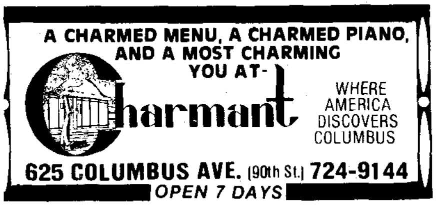
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5 *Three's Company*
9 *It's a Living*
11 *Tales From the Darkside*
13 *Newton's Apple*
21 *Blake's Seven*
31 *Computer Show*

7:30
2 *Wheel of Fortune*
4 *Throb*
5 *Family Ties*
7 *New York Views*
9 *Mama's Family*
11 *Charles in Charge*
13 *Wild America*

8:00
2 *News Special: Children of Apartheid*
4 *Facts of Life*
5 *Mr. President*
7 *Ohara*
9 *Benny Hill*
11 **Movie:** *The French Lieutenant's Woman* (1981). Meryl Streep, Jeremy Irons. A scandalous romance in Victorian England is contrasted with a contemporary romance; beautiful photography, rich period detail, and marvelous performances; screenplay by Harold Pinter.
13 *World at War*
21 *Man About the House*
31 *Upstairs, Downstairs*
H **Movie:** *Heartbreak Ridge*
M **Movie:** *Legal Eagles*
N **Movie:** *Bring on the Night*
S **Movie:** *Firewalker*

8:30
4 *227*
5 *Women in Prison*
9 **Hockey:** Rangers vs. St. Louis

8:35
21 *Keep It in the Family*

9:00
2 *Twilight Zone*
4 *Golden Girls*
5 *Beans Baxter*
7 *Sable*
13 *Mystery!: Lord Peter Wimsey*
31 *Secret Agent*

9:10
21 *Good Neighbors*

9:30
4 *Amen*
5 *Second Chance*

9:45
21 *Dad's Army*

10:00
2 *West 57th*
4 *J.J. Starbuck*
5 News
7 *Hotel*
13 *Film on Film: The Golden Silents.* Two silent films, *Cops* and *The Mark of Zorro* with original piano soundtracks.
31 *Blake's Seven*
M **Movie:** *Weekend Warriors*
N **Movie:** *Sid and Nancy*
S *Championship Boxing*

10:15
H *On Location*

10:20
21 *No Place Like Home*

10:30
5 Sports
11 News

10:55
21 *Butterflies*

11:00
2 4 7 News
5 **Movie:** *In Harm's Way* (1965). John Wayne.
11 **Movie:** *The Seduction of Joe Tynan* (1979). Alan Alda, Meryl Streep.
31 *Eye on Dance*

11:30
4 *Saturday Night Live*
7 9 News
13 **Movie:** *Private Lives* (1931). Norma Shearer, Robert Montgomery. Great adaptation of the Noel Coward comedy about a bickering couple; Shearer is terrific.
21 *Monty Python*
31 *State of the Arts*
H **Movie:** *Touch and Go*
M **Movie:** *Running Scared*

11:45
2 *D.C. Follies*
7 **Movie:** *The Chapman Report* (1962). Jane Fonda.

12 MIDNIGHT
9 *Entertainment This Week*
21 *Royal Variety Performance*
N **Movie:** *The Private Life of Don Juan*

12:15 a.m.
2 *Dom Deluise Show*

12:30 a.m.
S **Movie:** *Patricia*

12:45 a.m.
2 **Movie:** *How to Break Up a Happy Divorce* (1976). Hal Linden.

1:00 a.m.
4 *Showtime at the Apollo*
9 **Movie:** *Twilights Last Gleaming* (1977). Burt Lancaster.
11 Women's Wrestling
13 *Comedy With Monteith & Rand*

1:15 a.m.
H *Bette Midler*

1:20 a.m.
M **Movie:** *F/X*

1:30 a.m.
13 *Rockschool*

2:00 a.m.
4 *Comedy Club*
5 **Movie:** *Cross of Iron* (1977). James Coburn.
11 News
13 **Movie:** *Elvis: That's the Way It Is*

2:15 a.m.
S **Movie:** *Eliminators*

2:20 a.m.
7 **Movie:** *Marathon* (1984). Bob Newhart.

2:30 a.m.
4 *Sea Hunt*
11 *Solid Gold*

2:45 a.m.
2 *Win, Lose, or Draw*

2:50 a.m.
H **Movie:** *Nice Dreams*

3:00 a.m.
4 *Ask Dr. Ruth*

3:10 a.m.
M **Movie:** *Back to the Future*

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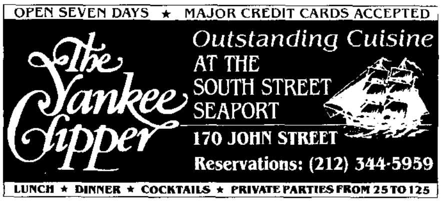
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3:15 a.m.
② *D.C. Follies*

3:30 a.m.
④ *Snicker Theater*
⑨ **Movie:** *Never Give a Sucker an Even Break* (1941). W.C. Fields.
⑪ **Movie:** *Dracula's Dog* (1978). Michael Pataki. A real bow-wow!

3:45 a.m.
② News

3:55 a.m.
Ⓢ **Movie:** *The Jazz Singer*

4:00 a.m.
⑬ **Movie:** *Christmas in July* (1940). Dick Powell, Ellen Drew.

4:10 a.m.
⑦ *Safari to Adventure*

4:20 a.m.
⑤ *Love Your Skin*
Ⓗ **Movie:** *Heartbreak Ridge*

4:30 a.m.
② **Movie:** *Loaded Guns* (1975). Ursula Andress.
⑦ *The Avengers*

5:10 a.m.
Ⓜ *Crazy About the Movies:* "Grace Kelly"

5:30 a.m.
④ *Music City U.S.A.*
⑦ *New York Views*
⑨ *Saturday Night Live*
⑪ News

SUN., DEC. 6

6:00 a.m.
④ *Today in New York*
⑤ *Hour of Power*
⑦ *Insight*
⑨ News
⑪ *Christopher Close-up*
⑬ *Student Town Meeting*
Ⓢ **Movie:** *A Challenge for Robin Hood*

6:15 a.m.
⑪ *Davey and Goliath*

6:30 a.m.
② *Community*
④ *New Wilderness*
⑦ *Christopher Close-up*
⑨ *It's Your Business*
⑪ *Christian Science*
Ⓜ **Movie:** *Airplane II: The Sequel*

6:40 a.m.
Ⓗ **Movie:** *Daffy Duck's Movie*

7:00 a.m.
② *Young Universe*
④ *First Estate*
⑤ *Jimmy Swaggart*
⑦ *Faith for Today*
⑨ *Point of View*
⑪ *Hour of Power*
⑬ *Sesame Street*

7:30 a.m.
② *Way to Go*
④ *Headlines on Trial*
⑦ *This Is the Life*
⑨ *Sunday Mass*
⑪ *World Tomorrow*

8:00 a.m.
② *For Our Times*
④ *Sunday Today*
⑤ *Oral Roberts*
⑦ *Tiempo*
⑨ *Funtastic World*
⑪ *Tom and Jerry*
⑬ *Mister Rogers*
㉑ *Sesame Street*
㉛ Italian programming (concludes at 2)
Ⓗ *Fraggle Rock*
Ⓜ **Movie:** *The 3 Worlds of Gulliver*
Ⓢ **Movie:** *The Deerslayer*

8:30 a.m.
② *Wall $treet Journal*
⑤ *Sunday Mass*
⑦ *Home Show*
⑪ *Heathcliff*
⑬ *Mister Rogers*
Ⓗ *Seabert*

9:00 a.m.
② *Sunday Morning With Charles Kuralt*
⑤ *McCreary Report*
⑦ **Movie:** *The Kid From Left Field* (1979). Gary Coleman.
⑪ *Heathcliff*
⑬ *Square One Television*
㉑ *Owl/TV*
Ⓗ **Movie:** *The Money Pit*

9:30 a.m.
④ *Meet the Press*
⑪ *Visionaires*
⑬ *Rockschool*
㉑ *Reading Rainbow*

9:35 a.m.
Ⓢ *Charlie's Christmas Secret*

10:00 a.m.
④ *McLaughlin Group*
⑤ *World of Disney*
⑨ *The Jetsons*
⑪ *Captain Power*
⑬ *Wonderworks*
㉑ *Tony Brown's Journal*
Ⓜ **Movie:** *Three Amigos!*
Ⓢ **Movie:** *The Manhattan Project*

10:30 a.m.
② *Face the Nation*
④ *News Forum*
⑨ *Bugs Bunny*
⑪ *Keys to Success*
㉑ *Inside Albany*
Ⓗ **Movie:** *Coast to Coast*

11:00 a.m.
② *Community*
④ *Visiones*
⑤ **Movie:** *Tarzan Finds a Son* (1939). Johnny Weismuller.
⑦ *News Conference*
⑨ *Knightrider*
⑪ *Forgotten Children of the 80s*
㉑ *Washington Week*

11:30 a.m.
② *Newsmakers*
④ *Positively Black*
⑦ *David Brinkley*
㉑ *Wall $treet Week*

12 NOON
② *This Is NFL*
④ *Essence*
⑨ **Movie:** *Ike: The War Years* (1978). Robert Duvall. (concludes at 4).
⑪ **Movie:** *Snow White and the Three Stooges* (1961). Carol Heiss.
⑬ *Washington Week*
㉑ *Adam Smith*
Ⓜ **Movie:** *The Check Is in the Mail*
Ⓢ **Movie:** *Airplane II: The Sequel*

12:30
② *NFL Today*
④ *NFL Live*
⑦ *Business World*
⑬ *Inside Albany*
㉑ *Wild America*
Ⓗ *On Location*

12:45
⑤ **Movie:** *Yellow Submarine* (1968)

1:00
② **Football:** Giants vs. Philadelphia (concludes at 4:30, approx.)
④ **Movie:** *Once Again* (1987). Richard Cox.
⑦ *Like It Is*
⑬ *Great Performances: Sweeney Todd.* Angela Lansbury recreates her Tony Award–winning performance as Mrs. Lovett in Stephen Sondheim's entertaining musical; George Hearn stars as Sweeney Todd.
㉑ *Nature*

1:30
Ⓗ **Movie:** *Peggy Sue Got Married*
Ⓜ **Movie:** *Sweet Dreams*
Ⓢ **Movie:** *The Man Who Came to Dinner*

2:00
⑦ **Special:** *McDonald's Christmas Parade*
⑪ **Movie:** *Lassie: The New Beginning* (1978)
㉑ *Remembering Bing.* Tribute to Bing Crosby featuring film clips from his movies as well as interviews with his family and friends; hosted by Dorothy Lamour.
㉛ *World TV Presents* (Chinese programming)

2:30
⑤ **Movie:** *Blame It On Rio* (1984). Michael Caine.

3:00
④ *War of the Stars*
㉛ *Washington Week*

3:30
⑬ **Movie:** *Father's Little Divdend* (1951). Elizabeth Taylor.
㉛ *Ask Congress*
Ⓗ **Movie:** *The Woman Who Willed a Miracle*
Ⓜ **Movie:** *The Official Story*
Ⓢ *Championship Boxing*

4:00
④ **Football:** New England vs. Denver (concludes at 7, approx.)
⑦ **Golf:** J.C. Penney Classic
⑨ *Magnum, P.I.*
⑪ **Movie:** *A Christmas Story* (1983). Darren McGavin.
㉑ *Great Chefs of San Francisco*
㉛ *Tony Brown's Journal*

4:30
② **Movie:** *Beg, Borrow, or Steal* (1973). Mike Connors.
⑤ **Movie:** *White Christmas* (1954). Bing Crosby.
㉛ *World Chronicle*
Ⓗ **Movie:** *The Bugs Bunny-Road Runner Movie*

4:40
㉑ *Louisiana Cookin'*

5:00
⑨ *Best of National Geographic:* "Love Those Trains"
⑬ *Candidates '88 With Marvin Kalb*
㉛ *Hello Jerusalem*

5:20
㉑ *This Old House*

5:30
㉛ *European Journal*
Ⓜ **Movie:** *Time After Time*

6:00
② ⑦ News
⑨ **Movie:** *An Early Frost* (1985). Gena Rowlands. Superb drama of parents trying to cope with the fact that their only son has been stricken with AIDS.
⑪ **Movie:** *Brewster's Millions* (1985). Richard Pryor.
⑬ *Victory Garden*
㉑ *Nova:* "Ancient Treasures From the Deep." Underwater archaeologists explore the oldest shipwreck ever excavated—a merchant vessel dating from the time of King Tut.
㉛ *U.S. Nippon Newscope*
Ⓗ **Movie:** *Daffy Duck's Movie*
Ⓢ **Movie:** *The Manhattan Project*

6:15
㉛ *Business Nippon*

6:30
② ⑦ News
⑬ *This Old House*

6:45
㉛ *Newscope Special*

7:00
② *60 Minutes*
④ *Our House*
⑤ *21 Jump Street*
⑦ *Disney Sunday Movie*
⑬ *The Sleeping Beauty.* A production of the classic fairy tale featuring ice skaters Robin Cousins, Roslyn Sumners, and other world-class skaters performing to music by Tchaikovsky.
㉛ *Japanese Theatre*

7:10
㉑ *Freedom's Glory: The Restoration of the "Little Jennie."* Follows the restoration of a 102-year-old wooden sailing vessel.

7:30
Ⓗ **Movie:** *The Money Pit*
Ⓜ **Movie:** *Airplane II: The Sequel*

8:00
② *Murder, She Wrote*
④ *Family Ties*
⑤ *Werewolf*
⑦ *Spenser for Hire*
⑨ *People Are Talking at Night*
⑪ *Star Trek: The Next Generation*
⑬ *Nature*
㉛ *Degrassi Junior High*
Ⓝ **Movie:** *The Lightship*
Ⓢ **Movie:** *Children of a Lesser God*

8:30
④ *My Two Dads*
⑤ *Married With Children*
㉑ *Degrassi Junior High*
㉛ *Christmas Eve: City of Peace*

9:00
② **Movie:** *A Hobo's Christmas* (1987). Bernard Hughes.
④ **Movie:** *Downpayment on Murder* (1987). Ben Gazzara.
⑤ *Tracey Ullman Show*
⑦ *Dolly*
⑨ *The Next President*

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Brian Miller, N.Y. Times, 7/10/87.

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11 *Star Search*
13 *Masterpiece Theatre: Northanger Abbey*
31 *Window of the World TV*
H **Movie:** *The Godfather*
M **Movie:** *Three Amigos!*

9:10
21 *The Spencer Tracy Legacy: A Tribute by Katharine Hepburn.* A film tribute to one of Hollywood's best actors featuring interviews with Elizabeth Taylor, Mickey Rooney, Angela Lansbury, and others.

9:30
5 *Duet*

10:00
5 9 News
7 *Jennings/Koppel Report*
11 *Lifestyles of the Rich and Famous*
N **Movie:** *Confidentially Yours*
S **Movie:** *Year of the Dragon*

10:30
5 9 Sports
13 *Nature:* "Forest in the Clouds." Filmed in a tropical rain forest in Costa Rica, this special explores a secret world inside the bromeliad plant, the paper wasp's way of drying its nest, and how the forest makes its own rain.

11:00
2 4 7 11 News
5 **Special:** *Angel of Death*
9 **Basketball:** Knicks vs. Portland (concludes at 1:30 a.m., approx.)
M *Crazy About the Movies:* "Movie Trivia"

11:10
21 **Movie:** *Pat and Mike* (1952). Spencer Tracy, Katharine Hepburn. Superb romantic comedy about a female athlete and her manager; Hepburn and Tracy are at their battling best; beautifully written by Ruth Gordon and Garson Kanin.

11:30
7 News
11 *The Honeymooners*
M **Movie:** *There Was a Crooked Man*

11:45
2 7 Sports

12 MIDNIGHT
2 *Rockford Files*
4 Sports
5 *Friday the 13th*
7 **Movie:** *Dr. Phibes Rises Again* (1972). Vincent Price.
11 *Star Trek*
13 *Great Performances: Celebrating Gershwin: Part II—The Jazz Age.* Gershwin's mature period of the 1930s is explored, with highlights from Hollywood scores and Broadway musicals written in collaboration with his brother Ira Gershwin; featured performers include Chita Rivera, Mikhail Baryshnikov, Bob Dylan, and Liza Minnelli. (repeat of Fri., 12/4 at 9 p.m.)
H **Movie:** *Peggy Sue Got Married*
N **Movie:** *Utu*

12:20 a.m.
S **Movie:** *Airplane II: The Sequel*

12:30 a.m.
4 *Heroes: Made in the U.S.A.*

1:00 a.m.
2 *Win, Lose, or Draw*
4 *Hardcastle & McCormick*
5 *9 to 5*
11 *Odd Couple*

1:30 a.m.
2 *Win, Lose, or Draw*
5 *Naked City*
9 *House Calls*
11 News
13 *American Masters:* "George Gershwin"

1:40 a.m.
M **Movie:** *Codename: Wildgeese*

1:45 a.m.
H **Movie:** *Last Resort*

1:50 a.m.
7 **Movie:** *Amelia Earhart* (1976). Susan Clark, John Forsythe. Clark is terrific as America's heroine of the 1920s and 1930s who was a pioneer in women's lib as well as aviation; excellent screenplay by Carol Sobieski.
S **Movie:** *Girls School Screamers*

2:00 a.m.
2 News
4 *NCTV*
9 *Home Shopping Overnight*
11 *At the Movies*

2:30 a.m.
4 *Visiones*
5 *World Vision*
11 **Movie:** *Planet of Dinasaurs* (1975). Pamela Bottaro.

3:00 a.m.
4 *First Estate*
13 *Innovation*

3:10 a.m.
H **Movie:** *Until September*

3:20 a.m.
S **Movie:** *A Challenge for Robin Hood*

3:30 a.m.
5 *Save the Children*
M **Movie:** *Ordinary People*

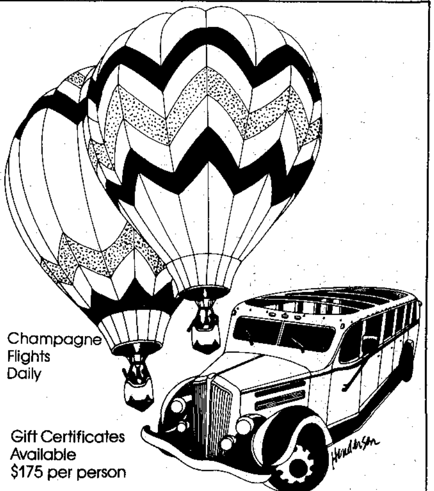
4:30 a.m.
11 *Twilight Zone*

4:45 a.m.
7 *Safari to Adventure*

4:50 a.m.
H **Movie:** *Fortress* (cc)

5:00 a.m.
7 *Ebony/Jet Showcase*
11 *One Step Beyond*
S *Charlie's Christmas Secret*

5:30 a.m.
4 *Slim Cooking*
7 *Morning Stretch*
11 News
13 *Wall $treet Week*
S **Movie:** *The Deerslayer*



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APARTMENT
New Jersey

Jersey City **No Fee**
Spectacular Waterfront Penthouse
Several penthse suites atop extraordinary lux highrise on waterfront, breathtaking views, flr to ceil atrium windws, every lux amenity, valet prkng, balconies, ultra spac, stunning lobby, 24-hr concierge, glass elev, sec sys, 5 blks to Path, a/c, pool. $3800-$4800. Heat/hot water included. Avail Jan 1. No Fee 201-333-7337.

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Lrg studios, 5 blks to Path, prkng, 24-hr concierge, sec system, a/c, pool, views. $950-$1350/mo. Heat/hot water included. Avail Jan 1. No fee. 201-333-7337.

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Manhattan

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Westchester

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VILLA/CONDO/APTS
Mexico

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NEW YORK MAGAZINE'S
ANNUAL
YEAR-END DOUBLE ISSUE

Issue dated Dec 21-28, on sale for two weeks.
"You Must Remember This", An issue you will remember.

NEW YORK has enlisted many of the city's leading writers, among them, Neil Simon, Avery Corman, Pete Hamill, Gay Talese, plus photographers and illustrators as contributors to our perfect-bound, year-end double issue, on the city of memory.

"You Must Remember This" will be on sale Dec 14th.
Ad deadline for classifieds will be extended to Tues, Dec 8th until 4PM.
Call NEW YORK's Working Classifieds.
Place an ad on Monday and see it in print in a week.
Monday-Friday, 9am-5pm. Phone orders AX, MC & VI.

212-971-3155

SKI RENTAL

Aspen & Snowmass—Lg variety of luxury to economical ski homes & condos. Snowmass Care Vacation Rentals. POBox 6028, Snowmass Vlg, CO 81615. 303-923-2230.

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NEW YORK'S
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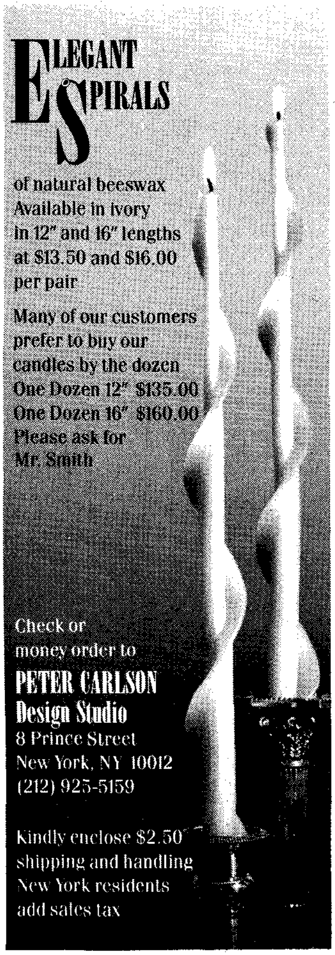
Call 212-971-3155

MAIL ORDER

New York Mail Order is a weekly feature. **Rates effective with the November 16, 1987 issue:** $32.45 per line, one-time ad; $27.85 per line, four consecutive ads; $26.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $280 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Mail Order** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017. 212-971-3155. **Contact Linda Bama for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.



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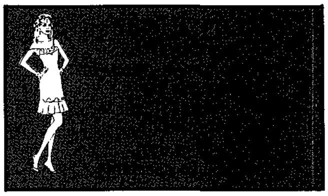

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STERLING SILVER JEWELRY
Call for free catalogue. 30% below retail. Immediate Delivery. **(800) 255-0925**

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Natural quartz crystal pendant with its own crystal legend gift box and instructions. $14.95 212-877-2008.

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CUOMO FOR PRESIDENT
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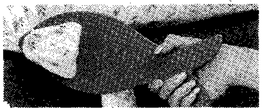
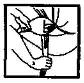
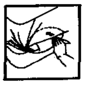


Keep your bed sheets securely in place.

Tired of flat sheets that don't stay tucked-in? Aggravated by "fitted" sheets that don't. Replace those "fitted" sheets with flat sheets and use our Bed Sheet Stays. Even satin sheets stay in...no matter how much you toss and turn! No more wasted time re-doing the corners.



Insert sheet corner into round hole until stay is level with matress.



Pull sheet corner through the slot and tuck it under mattress.

Send $9.95 plus $1.75 p&h
for a set of 4 to
Perfect Catch
P.O. Box 417
Stony Brook, NY 11790

Outstanding Gift Baskets—You deserve only the best, and the best is what you will receive. Best of Everything. **718-238-9626.**

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HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 5, 1987 issue:** $40.00 per line, one-time ad; $32.45 per line, four consecutive ads; $27.85 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Health And Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017, 212-971-3155. **Contact Ray Alvin or Mike Fazio for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

HEALTH & BEAUTY

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Electrolysis-IB Probe, Facials, Waxing. Sterilized equipment, disposable or individual probes available. Lenore Valery - "The Best" - 23 leading beauty editors agree. W. 57 St. **212-757-6585.**

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Face & Body Care—Waxing, Manicure, Facials. 52 West 39th St. 212-869-9210.

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THE EAR DOCTORS EARPLUGS!
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LOSE UP TO
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IN LESS THAN
30 DAYS
FOR LESS THAN
$30* PER WEEK
*For professional fees with major medical ins
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Spring Snow—Entrepreneur/lawyer, 40, with east side penthouse, stimulating friends and varied interests, seeks Japanese woman to make it all complete. NYM P933

Businessman/Jazz Drummer—40's, tall, dark, seeks pretty Jewish gal. NYM R036

Tall, Successful Jewish Entrepreneur—Two years widower, 58, 6'2", 175. Desires monogamous relationship with lovely lady - humor, vitality, non-smoker. Matrimony in view, 40-50. Photo. NYM P953

Body-Building Man—Seeks body-building woman. I'm 30, 6'0", cute, very athletic, extremely funny and successful with lots of ambition - but down-to-earth. Looking to build a strong (mental and physical) relationship with woman who has similar interests. Please be fun, love cartoons and be pretty or cute. Photos with muscle get free workout. Note/phone/photo. NYM P943

Sharing Is Much Nicer—Than going alone. I'd love to meet a soul mate. You should be an open, honest, communicative woman, 30 plus, in good shape (a solid, athletic look), not into makeup, and most importantly, a truly nice person. I'm 42, yet look, feel and think much younger. There's plenty of kid in me. I'm 5'8", muscular, blue-eyed, bearded, in excellent shape from running and body building. I love Scrabble, sports, travel. Easygoing describes me well. Though not without fault, I have a good heart with much to give to the right woman. If this might be you, please send photo/phone. Let's work out together sometime. NYM P516

Stunning Woman—Effervescent and healthy, seeks established white male, 45 plus, healthy and confident. NYM P660

I'm Sitting Here Writing This Ad—And wondering if my mother wasn't right...("Son, you should have married Zelda Pincus!"). If you are an accomplished woman with eclectic tastes, an ectomorphic physique, emotional depth and stability, a desire for spiritual transcendence and somehow got stuck with an awfully peculiar sense of humor too, then please prove my mother wrong and write to this 35-year-old, successful MD/pianist who possesses emotional strength, compassion, warmth, sensuality and other nouns too numerous to mention. Photo/phone, please. NYM P994

Come Alive Gray—Creative man seeks attractive non-Clairol woman, 38-60, with the courage to let the gray and white show, unself-conscious about using Polident, secure, centered and self-respecting. Photo if possible. NYM T318

Adorable, Sweet, Shapely—Stable, sensitive, vivacious professional, 35, seeks man who appreciates the following portrayal of a relationship (from the play Key Exchange): When I was very young, my mother got cancer, and it had spread too far by the time they diagnosed it to do anything but let her die. For about 6 months she lay in the terminal ward at Sloan Kettering. When she first went in, she told my father that her only wish was to see her family grow up, but that that was impossible, so to kiss her goodbye and leave and don't hang on for this bumpy ride, as she put it. But the most important thing in the world to my father was that she have her last wish, so he left his job, sold the house, moved us into the city, went through miles of red tape, and arranged for a permit to build a sandbox and a swing next to the parking lot outside her window, where she could see us. And every day that summer, and after school and on weekends that fall, he would take me and my brother there, and we would play, and when my brother asked, Why here? my father said that Mom was in heaven, but she had a good view of that particular sandbox. My aunt told me that story when I first started going out with boys. She said, What your father did for your mother, Lisa, that is love. Be smart, Lisa. Save your honor for the man who loves you. It was a long time before I could even give a decent kiss without somewhere asking myself whether or not this guy would stand outside my window for 6 months while I die. Photo/phone appreciated. NYM P866

Truly Very Special, Caring Man—I seek to shower you - sensual, beautiful, exceptional young woman under 32 - with warmth, affection, shared laughter, an enriched life. I am tall, handsome, confident, extremely well-established, slim, very alive. I swim, ski, cook, am artistic, in 40's, have full mane of hair. Are you smiling?...Let's create a loving home and explore the world's beaches, mountains and capitals. If a warm glow is engulfing you now, please hand-write me a note with a photo. Thanks. NYM P880

Down-To-Earth Country Boy—City guy, 31, good looks, tall and in good shape, secure and sincere and a true romantic. Looking for one professional, bright and bubbly, very attractive Christian female, 5'6" or better, 25-35. I enjoy outdoors, new ventures, fine dining, icy-hot getaways and occasional stretch limos. No fear of showing emotions, so if you fit the need show some speed and write. Phone/photo/bio. POB 10, Tenafly, NJ 07670.

Here It Goes - Wait!—Okay, I'm ready - wait! This is nerve-racking. Okay, I'm ready now. 30-year-old Jewish male who just built up enough courage not to settle and then more courage to write this ad. I'm 6'0", cute or handsome depending on the lighting, great smile, athletic and in good shape. Looking for a down-to-earth woman who is cute or pretty depending on her mood, fun and knows how to laugh. Someone who is not overly serious and not overly flaky. Athletic and in good shape. Someone who enjoys pizza, the Flintstones, good and bad movies, Off and On-Broadway and worn-out jeans. So, for further adjectives and conversation, send note/phone/photo please. NYM P941

Handsome, Tall, Romantic—Professional man, 40, music and travel lover. Looking for pretty, vivacious woman, 25-35, to share full, rich life together with marriage/children. Photo a must. NYM P981

Smart, Sexy, Sincere—Jewish female, divorced, no children, 40ish, Manhattanite, executive. Looking for fun, relaxation and male companionship outside the boardroom. Photo/phone/note, please. All responses will be answered. NYM P976

Successful Yet Fun-Loving—Very good-looking, world-traveled businessman, 39, 5'9", opera buff...loves French cuisine and culture, skiing, bicycling, etc...Seeks female for relationship and marriage. Note/photo essential. NYM P983

Genuinely Unique—Special female human (I could have said 36, pretty, athletic, caring, creative, professional Jewish woman, but so many people used to.) Wants to get to know a really nice guy, 35-47, athletic, attractive, aware, caring, verbal and a gentle listener, to be friends, lovers, partners in life. NYM P985

Warm, Feminine—Genuinely pretty, slim professional with intelligence and class - sensitive, honest, responsible, romantic, young 40's (look youthful mid 30's), athletic. Enjoys the arts, theater, jazz. Seeks attractive, warm, caring professional man, 43-53, tall, unattached, intelligent, well-spoken, trustworthy, with class, sense of humor, mentally/physically fit. Note/photo/phone. NYM R015

Abhors Mediocrity—Elegant Linda Evans look-alike lady seeks exciting "heavy-hitter", 50ish man. NYM R048

Dymamic, Rich, Male Bunny—Trim, 5'11", seeks bright, fun-loving, emotionally secure, very attractive, non-smoking mate, late 30's-early 40's, who must love Mozart, Cote Basque (or equivalent), movies and romance and, while not essential, a plus if plays tennis, likes ballet, TV, pizza and has some time to travel. Photo is essential. NYM R062

Handsome Business Exec, 32—Warm, sensitive. Seeks beautiful woman to enjoy theater, romantic dinners, cuddling by a warm fireplace. Photo. NYM R104

Classy Redhead—Jane Fonda look-alike. Enjoys tennis, skiing and many of life's pleasures. Interested in a very handsome, successful gentleman, 30 plus, to ignite her mind and senses. Photo/note/phone. NYM R074

Beautiful Strawberry Blond Lawyer—28, 5'9", slim, athletic, great shape, intellectual, warm. Seeks bright, accomplished, sincere, fit male, 25-33, with a conscience, for lasting relationship. Photo. NYM R087

Has It All But You—A deep-feeling, good-looking surgeon - caring, sincere, fun-loving, wealthy, Jewish, muscular, 37, classy. Dreams of falling under the spell of an adorable, stunning, sincere, marriage-minded beauty - Jewish, sexy, under 32. For romance, family, exploring life, hearts and minds. No smokers please. Photo necessary for reply. NYM R088.

Tired Of Dining Alone?—Attractive, marriage-minded female, 30's, seeks successful, handsome Jewish man, 30-45. Photo please. NYM R108

Marriage And Family Now—Very attractive, classy, ash-blond attorney, currently interested in family - not career. Seeking very successful and intelligent, tall, dark male professional (attorney, MD or businessman) who is an emotionally mature 34-46, who isn't "working out" the pros and cons of a relationship but has it together now and wants it. I'm 5'7", 33, Ivy- educated, elegant, a former dancer, intuitive, intelligent, athletic, very attractive and a great cook. You're not interested in me for my looks alone or my filling a checklist, but need a woman just as much as I need a man to share with. You're a realist, slightly old-world, know how to treat a woman. You're conservative, monogamous, loyal and equally generous in matters of love, and realize the right partner is a key to emotional and material success. You are aggressive and unthreatened by my moxie, beauty, love and energy, which you admire - despite secretly knowing who's boss. You're interested in acquiring the best life has to offer and not afraid to go after it (me for instance). No lazy, laid back modernists, unconsciously doing/saying things to perpetuate bachelorhood or selfish, good-looking stiffs afraid of "intensity" i.e. commitment. Photo a must/bio. NYM R128

Loving Lady—Pretty, slender, professional, 33, would love to meet a warm-hearted man to share life with. Race unimportant. NYM P944

6'2" And GQ Looks—Successful financial analyst, 36, seeks pretty woman, 26-35, for love. Photo. NYM P582

Classy Lady—Pretty, petite, smart, seeks sincere man, 32-39. Photo. NYM P661.

Handsome NJ Doctor—41, 5'11", Christian, seeks pretty, single lady, 28-38, nonsmoker for romance leading to permanent relationship. Photo, please. NYM R009

STRICTLY PERSONALS

Sparkling, Dynamic—Internationally established (modest?), lady health care specialist, academician and businesswoman, 5'8", long dark hair, shapely size 12, 35, Jewish. Would like to meet accomplished, intelligent, well-educated gentleman. NYM P608

Warm, Pretty Writer/Editor—Slender, divorced Jewish Manhattanite, 45, idealistic, caring, bright. Irreverent sense of humor combined with old-fashioned values. Enjoys exploring the city, movies, good conversation. Seeks considerate, sincere professional man, non-smoker, 45-60, who has the desire to slowly build a lasting relationship. NYM P604

Real Man, 32—Genuine, very athletic, good-looking, Italian. Tired of games and users. Desires real beauty, 20-35. Be honest. Photo/phone. NYM P959

Successful Female Executive—37, slim, pretty, financially secure, egalitarian yet feminine, with daughter - age 9, loves theater, dance, travel. Seeking slim, non-smoking professional male, 35-45, amenable to marriage and having a baby. Phone/photo. POB 692, Totowa, NJ 07512.

Very Pretty, Svelte Oriental—Late 20's, 5'3", intelligent, good sense of humor. Likes music, dancing, art, travel, working out, NYC life. Seeking white male - handsome, successful, intelligent, fit and nice, preferably 25-40, over 5'9", for friendship/romance/marriage. NYC a plus. Note/photo/phone. NYM P612

Brooklyn Dodgers—Long gone. Brooklyn Eagle, a memory. Steeplechase - long forgotten. Is there anything other than trees growing west in Brooklyn? Yes! This mid 40's, Jewish male Brooklynite seeks that special Brooklyn Jewish female. Together we could build a special friendship to transform the cold and lonely winter, Brooklyn nights and weekends into something warm and beautiful. Perhaps this friendship will blossom into something permanent and together we may bring a new generation of Brooklynites into being. POB 132, 1671 E16th St, Bklyn NY 11229.

Unusual Woman—Soft-spoken, possessing intellect, education and female charm. Seeks gent, later 50's-60's, with compatible qualities, near Philadelphia. NYM P820

What's An Outstanding Woman—Like you doing reading these ads? Successful, NYC hi-tech professional man, well endowed with brains, looks and heart, seeks mate. I'm 40, young-looking, 5'7", 150, blue eyes. I'm also adventurous, fit, sensitive, giving and passionate. You're young, very smart, very sexy, creative, sincere, stable, slim, athletic, able to love, share and be close. Photo. NYM R012

Romantic, Very Pretty—Brunette, 21, 5'2", 90 lbs, seeks handsome, extremely successful executive, 27-37, for serious relationship. I'm artistic, very bright, gentle yet ambitious and like to feel protected. You should be straightforward, idealistic, intellectual and driven. NYM P771

Handsome, Tall Gentleman—Of exceptional attributes, young 50's, seeks woman of character who appreciates the miracles of life. NYM P810

Husband Wanted—Attractive, petite, professional white female, 39, with creative interests, seeks loving, non-smoking white male for companionship, mutual enrichment, home. NYM P791

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Conan Seeks Female Companion—Doctor, body builder, 27, blond, gorgeous blue eyes, very attractive. NYM P980

Very Nice Man—45, 5'10", 175 lbs, handsome, fit PhD consultant. Seeks love and marriage. Children welcome. NYM P768

Looking For Love On LI—Very pretty, bright, warm successful woman, early 40's, seeks happy, healthy, financially secure Jewish man, 45-58, for magic moments. Sense of humor a must. Non-smoker. Phone/photo/bio. NYM P834

Let's Get Creative—Handsome, 35, 5'9", athletic, funny, diverse interests, Jewish. Seeking pretty, bright woman for serious relationship. Note/photo. NYM P832

Tall, Thin, Green-Eyed—Professional woman, 31 - a Catholic mid-westerner. Looking for a nice (smart, honest) young man. Photo, please. NYM P816

Beautiful, Brainy—Jewish PhD scientist and entrepreneur, 44. Seeks Jewish Renaissance man - MD/JD/PhD - as passionate, energetic and hard-working as I am. Photo/note/phone. NYM P989

Ready To Write A New Chapter—Pretty, witty journalist, 38, seeks successful, convivial Christian man, 35-45, ready to be contented couch potato with right woman. Photo please. NYM P957

Successful TV Journalist—38, who cherishes communication. If you're a lady who does too, let's talk. Note/photo/phone. NYM P831

Educated European Gentleman—Jewish, seeks sensitive lady, 45-54, meaningful relationship. Photo/phone. NYM P934

Attractive, Charming Female—Well-bred, romantic, bright, 34. Juggling dynamic business career and small child. Seeking handsome, professional male (34-42) to share the fun and the love. Note/photo. NYM P766

Attorney—37, 6'3", 195 lbs, affectionate, fit, trim, secure, with strong love for life. Seeks tall, trim, stable, intelligent, affectionate woman to share life's pleasures through a lasting relationship. Photo/phone, please. NYM P935

Nightclubs—I love going out.You love same! I'm blond, 35, female. NYM P921

Attractive, Slender Woman—Jewish, 40, 5'6", sells real estate, loves tennis and fun, non-smoker. Kindly answer if 43-55, established, interested in a relationship. Photo/phone, please. NYM P932

Beautiful, Classy Italian—29, 5'6", slim, fun, secure, successful. Seeks male, 30-36, with similar qualities. To share in fun, romance and possible lasting relationship. Photo please. NYM R037

Handsome Mensch—Physician, 32, with Jewish values and sense of humor, seeks attractive, thin, Jewish female counterpart. Photo/phone. NYM P357

Warm, Winsome Widow—Riverdale lady of class and beauty with laughing eyes and an hourglass figure. Lover of the arts, theater, NYC, travel, Scrabble and her family. Seeks attractive, successful, youthful, joyful gentleman under 70, to share the halcyon days. NYM P949

Heat Wave—Maverick, mysterious dark horse in quest of intellectual Jewish tigress, 27 plus, Summa Cum Laude...Physician, financier or opulent cook preferred. Video, Vows, Virtues. NYM P910

Gifted, Prize-Winning, Creative Male—48. Charismatic yet relaxed, unpretentious, emotionally mature, receptive, open heart, residing in an appealing, healthy body. Looking for extremely bright, fit, non-smoking, genuinely attractive female, child-bearing age. Photo. NYM P991

Modern Orthodox Man—38, never married, successful professional. Desires beautiful, bright woman, 27-32, 5'6"-5'8", thin but shapely, who is ambitious, athletic, adventurous, discriminating, happy, intense, independent, sensitive, sophisticated, sensual and romantic. Photo essential. NYM P579

Ex-West African Man—36, jet set, seeks relationship with white female, 18-27, slim, hygienic, non-smoker. NYM P538.

Who Would Believe That I—A 5'7" female, 24, blond, successful, very attractive tigress would place a personal ad? What I'm looking for is someone who can match my wit, show me adventure, enjoy fun and spirited times. Should be handsome, 5'9" and up, Jewish, intelligent, 24-33. Photo/note please. NYM P993

Newly Single—Pretty female seeks single, secure Jewish male, 45-55. NYM P806

Date With An Angel—Smart, beautiful blond, 29, Jewish, slender, shapely, marriage-minded. Seeks Jewish man, non-smoker, 28-35, never married, tall, intelligent, secure, fun, athletic, successful professional. NJ/NYC. Photo appreciated. NYM R093

Successful Northern NJ Entrepreneur—Renaissance man, 53, Ivy educated, 6', Wasp, looking for classy mistletoe mate. Love cold country nights with crackling fireplace, warm sand and palm trees, art, and all sports cars. Photo/note/phone please. NYM R050

Enchanted Jewish Male Artist—With fireplace, 35, green eyes, 158, financially secure. Seeking graceful beauty for true love ways. NYM P995

Fe, Fi, Fo, Fum—I detect the presence of a warm, caring man. Woman, 34, could take big fall for romance. 5'4", slim, dark-haired business exec. Let's start with a drink. Non-smoker please. Phone/photo appreciated. NYM P743

Very Attractive Professional—Diverse interests from mundane to mystical. Seeks Jewish man, 50-60, to travel the world, starting with a walk around the block. Note/photo/phone. NYM H341.

Sweetheart Wanted—For serious relationship with professional, handsome male who is 35, 5'10", honest, warm, easy-going, Christian. Photo please. NYM P746

Ho! Ho! Ho!—An attractive, divorced Mrs. Claus in search of a little elf, age 50-60, must be jolly. No scrooges need apply. Note/photo. NYM P749

Gay Woman—30's, attractive, professional, non-smoker. Seeks similar for friendship, fun, to share country weekends and travel. Note/phone. NYM P752

Oriental Nurse, Exec—45, petite, with sterling qualities, seeks successful man, ready to commit. Letter. NYM P754

Pretty, Witty, Bright Female—30, likes sports, movies, travel. Seeks handsome, smart male, 29-39, to share life's ups and downs. Photo. NYM P751

Gorgeous, Sexy Brunette—34. Has it all: brains, personality, class, warmth, sensitivity. Seeking very handsome, successful, tall and fit man with similar qualities, for loving relationship. Photo a must. NYM P753

German Businessman—39, 5'10", own international investment company. Seek tall, attractive woman, 23-28, for long-lasting relationship. I enjoy classical music, fine dining, sports, travel, adventure. Phone/note. Photo must. NYM P757

Glamorous Blond—Mature, very attractive, 5'7", slim, financially secure. Enjoys theater, dining out, dancing and sports. Seeks established, attractive man, 45-55. Photo a must. NYM P996

Help! I Need Somebody—Nice-looking male, 34, 5'9", blue eyes, in shape, needs a warm, fun, pretty NYC woman. I like Gilbert and Sullivan and Bob Marley, skiing and travel. Would like to live happily ever after (or reasonable facsimile thereof). Photo. NYM P765

I Know You Are Out There—Widow, 49, who enjoys life, looking for man, 50-60, for friendship, love. No photo - looking for good heart, not good looks. NYM P808

Brown-Eyed Girl—33, 5'3", looking for a white Christian male between the ages of 34-38. Non-smoker. Send a bio, photo and phone. NYM P809

Clark Kent Look-Alike—Seeks talented and attractive Oriental lady, 25-35. Established, globe-trotting, mostly mature entrepreneur. Photo appreciated. NYM P811

Children And Arts—Colorful designing woman, 34, dotty about opera. Seeks warm, sane, manly frame to complete the picture. Let's create a little posterity together. NYM P812

Charming, Pretty, Petite—Slim, sparkling, sexy. Seeks bright, good-looking, fit, successful Jewish male, 37-45, with warmth, wit and charm. Photo a plus. Note/phone. NYM P814

A Ruggedly Handsome—Self-employed male, athletic, intelligent, gentle, successful. Love theater, travel. Seeking attractive, warm female, 27-35. Note/phone/photo. NYM P815

Writer, Producer, Critic—Attractive, witty, happy, 45, wants to meet a bright, good-looking, classy woman, interested or involved in the arts or media. Note with recent photo please. NYM P773

Turns Of Phrase—Amiably shared feelings, ephemeral romantic moments - what this 5'7", trim, professional divorced Jewish male, 34, seeks. Caring, stable, intelligent, sense of humor. Knows the difference between style and a price tag. Family-minded. Photo/saga. NYM P776.

Californian, Auburn Hair, Blue-Eyed—Beauty, professional, 40's, offers love and laughter. Would be willing to relocate for "The One". NYM P775

Gay Professional Woman—Delicate mix of male/female, looking for feminine woman to share TLC. Experience not necessary. I'm warm, sensitive, funny, romantic with infinite love and patience. Educated/successful but not pretentious. I could be your Frog Prince. Don't be afraid. NYM R011

Attractive, Vibrant Jewish Woman—Creative professional and painter, with clear head, warm heart, easy laugh, seeks intelligent, open man, non-smoker, late 30's-50, to be serious, sweet and sometimes silly with. NYM P774.

Sophisticated Black Woman—50's, redhead, PhD. Seeks distinguished gentleman to share life's pleasures. NYM P821

Chairman Of The Board—55, trim and attractive. I seek only a few realistic responses. Please do not reply unless you are: very good-looking/pretty (photo a must), reasonably slim, knowledgeable, adaptable (ballet to NY Giants), really comfortable in jeans, able to appreciate diverse foods (in and out) from pizza to haute cuisine, willing to walk from The Met to Canal Street, interested in travel from New Mexico to Luxor, happy in city and country (beach), able to laugh, under 50, and a physical female. NYM P936

Millionaire Male (30)—Involved in real estate, is looking for a relationship with a beautiful woman who enjoys champagne and caviar evenings, theater, long weekends in the tropics and the finer things life can offer. Photo a must. NYM P796

Bright, Attractive Male—Seeks female counterpart, 35-48, for possible permanent relationship. I'm 51, divorced, grown children. Photo/note please. NYM P801

Raquel Welch I'm Not—But you're no Richard Gere or you wouldn't be reading this ad. However, we're both interesting, sensitive and ready for some quality fun. If you're 40 plus and want to meet a 40-year-old, petite, attractive Jewish career woman, then you're for me. NYM P817

Successful, Fun-Loving, Romantic—Catholic female, 29. Seeks male counterpart, 29-36, who enjoys sports, theater, dining out, travel and adventure. Good sense of humor a must. Non-smoker. Note/phone/photo. NYM P822

Young Hotel Executive—23, 5'11", blue eyes, wanting to check out lady interested in movies, theater, quiet dinners. Make your reservation now. Vacancy is available. NYM P823

NJ Businessman, 40—This tall, handsome, well-built man seeks that classy lady, comfortable with her hair up and down. This care-free woman will enjoy my slightly outrageous and incurably romantic personality. Nothing ventured, nothing gained! Please send photo for instant reply. NYM P826

Eye-Catching Jewish Female MBA—5'3", 25, likes movies, theater, dining, NYC. Seeks successful professional male, up to age 33, for possible commitment. Note/photo/phone. NYM P835

New York Lawyer—Single Jewish man, 38, seeks warm, friendly, single Jewish woman, 21-40, interested in travel, theater, music, opera, etc. NYM E335

Sincere Man Wanted:—You don't have to be Robert Redford, nor Warren Beatty - All you have to be is Mr. Right for this 28-year-old Oriental lady - Since good health is a must - Being a non-smoker is only just - What I don't have in wealth, I have in beauty - Not responding would be such a pity. NYM G504

East Side Flower—Now blooming on west side. Seeks man, 58 plus, with green thumb, dash of wild oats and a sweet heart. For reciprocal caring, laughing, dancing in the rain. NYM P851

Lady Editor—Intelligent, verbal, perceptive, intuitive, kindhearted and - when she takes off her glasses - sexy. Searching for a warm, responsible, successful NJ/NY man, 45 plus, with a nice smile. NYM P914

Model Looks, 24—Jewish exec, seeks successful man. Photo/note. NYM P857.

Handsome Company President—49, tall, thin, athletic and Jewish. Seeks very pretty, slim, down-to-earth lady, 35-40, sense of humor a plus. Please send photo - I'll reply with same. NYM P863

Your Mom Would Like Me—You would too! Handsome male, 32, honest, loves humor, sports, travel, more. Seeks like female, 27-35, for friendship, more? Note/phone. NYM P917

Articulate Upper East-Sider—Professional white male, 57, 5'8", 160 lbs, NYC marathoner, wants to meet pretty lady, 38-46. Photo/phone. NYM P864

Wish Me A Happy Birthday!—I am a handsome white male, 5'9", brown hair/eyes, 160 lbs, celebrating my 37th birthday. I am a successful, self-employed Manhattanite. The best present that I could receive is to fall in love. My passions are romantic poetry, Tora, Chopin and the stock market. I admire sincerity, honesty, open feelings and a healthy self-image. I enjoy intellect, positive thinking and a good sense of humor. I appreciate beauty, both inside and out. I desire a long-term relationship. Receiving your presence by mail will be most enchanting, but part of my gift is giving my warmth, generosity and genuine affection to you. NYM R069

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STRICTLY PERSONALS

Wealthy Corporate President—Needs a beautiful woman to share life's voyage. I came to New York with nothing and the climb to power never let me marry. But my enjoyment of books, ballet, art, opera, fine dining and philosophy was not destroyed by command responsibilities - and I have remained personally upbeat, warm and understanding. I seek a relationship rooted in kindness and toleration leading to deep friendship that evolves into a permanent union. I am refined in taste, dress well, am good-looking, 40 years old, 6'1", 172 lbs. I seek a woman with a stimulating mind who values the freedom money provides more than the material trinkets it buys and who wants to experience the full tide of New York's cultural glories. She must be beautiful, very thin, well-groomed, fashionable and aged 18-30. She knows the good things of life are rightfully hers for her intellectual vigor, tenderness and gracious beauty, but still needs a worthy man to support her personal and career aspirations to find full happiness. A letter, photo (or xerox) and home phone are absolutely required - do not bother to respond without all three. NYM P867

Show Me Yours—I'll show you mine! (Favorite spot in NY, that is.) Passionate NYer...tall, stunning, bright, successful yet soft, sexy strawberry blond. Seeks captivating, dynamic, equally affluent Jewish adventurer, 30-45ish, to explore. Where do we meet? Photo/note. NYM P918

Attractive, Successful Attorney—31, dark hair and eyes, lithe, athletic body, good-natured and compassionate. Seeks woman who knows herself and can keep my interest. Photo/note. NYM P895

Black Entrepreneur/Artist—Financially secure, Reggie Jackson twin, 41, bright and compassionate. Loves women, antiques, nature, good talks, quiet evenings. Seeks bright woman (20-40), for a real friendship. Race unimportant, photo a must. Non-smoker. NYM P901

Very Pretty Jewish Female—28, 5'6", 115 lbs, caring, energetic, successful. Seeks super-nice guy, Jewish, 28-37, over 5'9", ambitious, refined, witty, for loving, exciting lifetime. Photo a plus. NYM P999

Marriage-Minded—Warm, attractive, slim, successful, sensitive, 5'8", 48-year-old professional (PhD). Seeks a pretty, warm, sensitive, slim professional woman, 34-40, for whom a committed relationship and marriage is important. Photo appreciated. NYM P898

Wanted: One Good Man—RN, 38, of Irish-Catholic heritage, seeks that special man to marry. NYM P903

Queens/Nassau, Sexy Psychotherapist—45, seeks counterpart in a humanistic, liberal-thinking man who is funny, different, assertive, sensitive and sensual. Note/phone/photo, please. NYM P923

Handsome—39, white, 5'10", 175, successful Fort Lee man, searching for sensual Oriental or Latin lady for marriage, fun, romance. Liking sports a plus. Not into status, just a real person. Photo please. No ego nuts. NYM P929

You Have A Need To Belong—You are attractive, charming, feminine and intelligent, 5'4" plus and under 35. Myself - handsome, sensitive, giving, understanding, loyal, intelligent, 39, 6', Jewish. Photo/note. NYM P930

Pretty, West Side MD—Athletic, affectionate, slim, Jewish, 36, 5'6", down-to-earth, with zest for tennis, running, cultural events. Seeks intelligent, athletic, in-shape male with sense of humor, warmth and energy, 32-42. Photo/note. NYM P931

Great Smile, Pretty—Exotic, sincere, single mom of one, 32, Jewish, Sephardic, professional, traditional values, gourmet cook, need I say more? You're a man of quality: caring, loving, traditional values and/or religious, enjoy films (foreign), music, long walks, under 5'10", 30 plus, non-smoker. Photo please. NYM R001

Good-Looking Single Man—40's, seeks attractive, intelligent woman, 30-40, for platonic dates. Photo/note. NYM P937

First Time—New to "ad" game. Seeking a striking, beautiful lady, 28-40, who is also, like me, professional, warm and empathic. I am a successful Jewish male (45) who likes travel, theater and dining out. I do not like sports - so my Sundays are always free. I am 5'11" and slim. I obviously can't write ads, but your note and picture will get a more rational response. NYM P938

Toulouse Lautrec—Look-alike, seeking a leg up on life. If you are a beautiful woman, 28-40, we could paint a pretty picture together. Photo, please. NYM P940

Shooting For The Moon—But content to fall among the stars. Single white female, 26, with roots and wings. Seeks single white male, 28-35, who is also shooting for...Photo/note/phone. NYM P946

Widower—Jewish male, non-religious, 60, seeking a secure woman, 50-60, who is contemplating moving or is already living in Florida or some other semi-retirement community. I am healthy, play golf and am self-supporting. Willing to relocate if the chemistry is right. Send photo, note and phone. NYM P945

African Flower—Adventurous, 30 years of inner splendor, professional, with a son. A rich personality invites a tall, attractive, sincere, romantic, loving, successful male for valued relationship. Phone/photo/note. NYM P947

Handsome Jewish Professional—42, seeks female counterpart. Commitment-minded. Photo/bio/phone. NYM P954

Empty Pedestal—Sincere, successful, good-looking Jewish man of 28 seeks true goddess (not princess). Longing to love, honor - maybe even obey - a woman of quality, intelligence, warmth and wit. Ski, travel, share quiet times with unlimited romance. Photo/phone/note. NYM P955

European-Jewish Businessman—39, based in Manhattan, tall, handsome, athletic, intelligent, warm, affectionate, very unique and original. Seeking a very attractive woman who is also intelligent, warm, mature, unique and exciting. Recent photo/phone a must. NYM P979

Wanted: Oriental lady, 45 plus—To share cross-cultural interests and lasting relationship with upstate, educated professional man. NYM P956

Gorilla With A Heart—29, 6'3", Jewish Manhattanite looking for female who isn't afraid to take a swing on the vine we call life. Photo/note, please. NYM P948

Nice Guy—I am a successful, professional Jewish man, late 40's. I wish to share joys, laughs and pleasant life style with an attractive, caring lady, 30's-40's. NYM P962

I'm A Successful—Funny, independent-thinking, Ivy League grad guy, 29. I enjoy theater, good food, travel, cozy evenings and trying new things. If you're attractive, age 18-29, classy yet not snotty, warm, intelligent and open to fun and exploration, please contact me. Note/photo/phone. NYM P950

Petite, Cute, Shapely—Jewish blond seeks well-adjusted, well-defined - well-off wouldn't hurt - warm, witty male, 30-38. Well, why not? Note/photo. NYM R039

Successful, Intelligent—Extremely handsome 32-year-old professional, sensitive, musical and athletic. Seeks highly attractive, well-educated, sincere female, 5'11" plus, 25-35. Bio/photo/phone. NYM R010

Together Lady Seeks Togetherness—With intelligent, caring man, 37-49, who likes classical music, travel, sushi. NYM R003

Politics Thrills Me—Does it thrill you? I'm blond, 35 and female. NYM R006

Attractive Jewish Professional—5'9", 60's, lost home to fire. Seeks male counterpart for a new start. NYM R030

Film Celebrity—Turned Businesswoman - beautiful, 40ish. NYM R013

Tall, Attractive Jewish Male—41, successful, enjoys theater, travel. Seeks heavy female. POB 624, NYC, NY 10018

Trust Me!—Attractive Jewish man, lawyer, warm in heart, honesty and humor, 36, 5'10" and fit. Seeks bright, sensitive woman, slim and pretty, for enduring love. Photo, please. NYM R052

Not Of 20th Century—Attractive, Irish NYC woman, 50, seeks man, 50-62, of wit, great humor. Photo/bio. NYM P963

Simply Terrific—Very pretty, thin, 38, 5'5", spirited, Jewish professional woman is looking for the impossible dream in a man who is 35-45, sensitive, successful, Jewish, funny and, most of all, likes himself. Bio/phone/photo. NYM P964

Successful Real Estate Woman—Who is tall and attractive and has a good sense of humor, is seeking a man with same interests in music, theater, old movies, good food and fireside conversations, 45-57. Photo/note/phone. NYM P972

Nice Jewish Guy—31, 5'8", cute, fun, warm, sensitive, educated. Looking for lasting relationship with woman, 21-30, who possesses same qualities. Photo/note/phone, please. NYM P967.

Successful Businessman—54, Jewish, 5'6", considered good-looking. Sensitive, fun-loving, generous, intelligent, down-to-earth. Seeks a woman who shares these qualities, who can look beyond the bald spot and see the man inside. Phone/recent photo/note please. NYM P969

Beautiful European Lady—38, seeks serious relationship with a successful, eligible Jewish gentleman, 35-45. NYM P971

Be My Best Friend—This warm, sincere, fun-loving Jewish lady, looking for a compatible man, 50-60. Reply. NYM P978

First Place Wanted—In the heart of a slim, non-smoking woman of substance and beauty. Caring, successful, Jewish man, 39, considered brainy, funny and very handsome, is ready for romance and all the trimmings. Note/phone/photo, appreciated. NYM P975

Senior Tour Golfer—Multifaceted, Jewish, EST, secure. Seeks sexy, romantic lady, non-smoker, 35-45, to share love and mutual golf. POB 404 Armonk, NY 10504

Slender Cameo Blond—35, 5'5", disarmingly pretty. Lean body, sensuous, with flashing smile, classic face. Funny, smart and successful. Seeks tall, brainy Jewish male. Photo please. NYM R055

Handsome, Funny—Creative, quite successful man in 40's wants female counterpart in her 30's, for fun and romance now, marriage and family later. No smokers. NYM P982

Why Not Wed?—Kind, witty, generous, sensual, self-assured, accomplished and lovely rose in bloom, 38, 5'7". Seeks funny Jewish gentleman who believes in the dream and wants to make it real. Phone and personal note. NYM P986

Funny, Sensitive, Sincere—Jewish male, 28, seeks very intelligent, slim, tender lady for serious relationship. NYM P987

Green-Eyed Blond Italian—33, beautiful, active, secure, happy, fit. Seeking male companion with similar qualities. Note/photo a must.NYM P988

Salt Without Pepper—Makes for a dull meal. This 31-year-old professional white male is tall, dark, handsome and sensitive and is looking for a black woman with intelligence, sensitivity, beauty and serious intentions. Any "shakers"? Note/photo only will get reply. NYM R018

Where Has The Bull Gone?—Wall Street trader, 45, gives no bull. Looking for mid-30's lady to be best friend or more, with good sense of humor, secure and upbeat. I like movies, dining out, beaches and sports. Anyone for mud wrestling?? Photo. POB 680, Bowling Green Sta, NYC 10274.

Warm, Kind, Attractive Man Wanted—50-60, non-smoker, preferably an outdoors person who loves skiing, sailing, hiking and having fun. I am warm, affectionate, attractive and affluent and looking for a good commitment in life again. Bio/photo. NY/Westchester. NYM R017

Caring, Monogamous Male—Professional, 60, CT. Seeking attractive, talkative, attentive and jolly woman, 45-55, for friendship, romance and eventual commitment. NYM R019

Strong, Kind, Playful—Writer/law student, 29, athletic, handsome. Seeks woman, natural in beauty and life style, who values intimacy and communication. Letter/photo preferred. NYM R023

Cottage Built For Two—Personality plus, petite lady, 21-25, for non-religious Jewish male doctor, 28. Career not important, just be sincere. Photo/note. NYM R025

Happy Guy—Seeks happy woman, full of spirit, passion, laughter, wisdom, whimsy. I'm 38, 5'11" and usually smiling. Note/photo/whatever - surprise me! NYM R028

Elegant Professional Lady—Auburn hair, green eyes, sexy, slim, fun-loving, with varied interests. Seeks counterpart - white gentleman, 43-55. LI a plus. NYM R029

Jewish, Warm, Cute—42, 5'6", happy and successful. Enjoys reading, running, the arts, travel and learning. Seeks bright, vivacious attractive lady to share experiences leading to a full relationship. NYM R026.

Handsome DDS—30, Catholic, passionate, sexy, athletic. Seeks sensual, playful woman, 23-30, to share laughs, life and love. NYM R042

5'2" Blond Cherub—Seeks not-so-angelic, 32-40, intelligent white male for heaven on earth. Note/photo. NYM R056

Beautiful, Slim Blond—25, seeks accountant for lasting relationship. NYM R043

Warm, Witty Literary Woman—College professor, 39, 5'6", Jewish, green-eyed, very attractive, spirited. Loves the arts, poetry, archaeology, photography, birding, travel and more. Seeks family-minded Jewish man, 35-45, with intellect, humor, liberal values, artistic interests. Note/phone/photo optional. NYM R059

Attorney And A Gentle Man—40, never married, 5'8", 155 lbs, Italian roots, fair, blue eyes. Seeks a pretty, petite Catholic woman, 26-36, big on incurable romantics, humor, for a serious relationship. Note/photo/phone, please. NYM R086

Jewish Male University Professor—And successful real estate entrepreneur from family of distinguished writers, seeks bright professional lady, 27 to 38, with traditional family values. I have special interests in medicine, law, real estate, psychology. Enjoy dating female MD's, lawyers, professors, or any strong-minded, independent lady. I am handsome, athletic, slim. Prefer NJ and around NYC, but will fly light plane to most places. NYM R046

Warm, Attractive MD—30's, enjoys art, humor, film, fun. Seeks warm, attractive, creative woman, 20's. Photo. NYM R033

Looking For Mr. Goldberg—Cute, sweet, intelligent, funny, caring Jewish female, 25, looking to be part of terrific twosome. Please reply if you're ready to love and be loved. Bio/photo/phone. NYM R053

It Is Lonely—At the top!...Very handsome single Jewish man, age 32, well-built, 5'9", 145, warm dark eyes with charming personality to match...Owner of lucrative international hi-tech engineering and manufacturing firm...Several houses, big cars...Seeks pretty, sexy, slim, cheerful, cuddly playful woman, age 20-35, to share everything with. I look forward to hearing from you! NYM R041

Looking To Fall In Love—One last time. 48, Jewish, 5'11", 165 lbs, male exec, athletic, witty and loving. Seeks attractive, slim, loving, special lady, 28-38, nonsmoker, to help each other enjoy life. Note/phone/photo a must. NYM R040

Distinguished (Jewish) Tall, Retired—Professional seeks attractive, intelligent lady, 55-65. Photo/phone. NYM R045

Very Pretty, Successful—Physically fit female, 43, enjoys music, art, life and love. Seeks man of substance, 38-50, who has a sincere love of woman. Photo and note. NYM R058

Manhattan Surgeon—46, divorced, successful, warm, trim, attractive, wide range of interests. Seeks Balanchine-style woman who is happy, bright, secure, under 5'8", non-smoker. Prefer successful ex-dancer or artist, who is comfortable with basics. Photo/note/phone. NYM R044

Marriage-Minded Male—40's, looking for a pretty wife, under 5'4", who wants to have children. Non-smoker. POB 30432, Savannah, GA 31410

Best Body '87 Finalist—26, chic, sexy, successful, smart! State beauty finalist. Enjoys skiing, The Nutcracker, margaritas, my Suzuki m/c. Seeks successful, exciting GQ/CEO gent. Photo/note. NYM R109

Warm, Caring, Nesting—Male - handsome, 38, 5'10", fit. Loves jazz, books, movies. Seeks sweet, fun-loving, fit, slim, attractive, stable woman, 26-34. Note/photo/phone please. NYM R060

Avant Garde European-American—Male artist, linking sociology with the arts, 45, 5'6", 142, blond, blue eyes, secure financially and otherwise. Interested in a monogamous relationship with affectionate lady. Letter/phone and perhaps photo please. NYM R061

Porsche Or Pickup Suits—Vibrant, slim, attractive, over-educated professional female, 38, 5'8", superficially complex with a child's open heart. If you are a very successful, active, emotionally and physically fit male seeking a partner for friendship and eventual commitment, please send note/phone. Photo a must. NYM R065

Pretty, Funny Irish-Italian—Entertainment exec, 34, with a rock 'n' roll heart. Seeks a smart, funny, attractive man with same. NYM R063

Hazel-Eyed, Leggy, Musical—Vibrant, witty Jewish woman, mid 30's, great sense of humor missing one ingredient: a successful, cultured man, 31-48, 5'9" plus, with zest for best that life, laughter, love can offer. Photo/phone please. NYM R067

Passion For Life—Lovely lady seeks loving gent, 55 plus, life partner. NYM R068

Greek-American Exec—Affluent, attractive, caring, intelligent, personable, warm, witty suburbanite with traditional values and numerous interests. Seeks special lady, 26-36, to share life, love and marriage. Phone/photo. NYM R070

A Petite, Very Cute—Single Jewish female, 24, RN, looking for a single Jewish male, 25-34, who is attractive, sincere and down-to-earth. If you are interested in a warm, meaningful relationship, send note, photo appreciated. NYM R071

Sensitive, Loving, Caring—Pretty Jewish female (not religious), 34, 5'7", wants someone special in my life. Enjoys romantic evenings, good conversation and lots of hugs. Please write if you are interested in a loving, caring relationship. NYM R073

European Black Female—32, in search of her mensch - European white male, 28-38. POB 1836, White Plains, NY 10602.

Single Male, 30—Seeks Aspen ski bunny for Christmas and beyond. NYM R075

Why Spend The Holidays Alone...?—If you're tired of playing games, then read on. I'm 30, Jewish, well-built and I'm ready to settle down and take care of that someone special who will do the same for me. If you know how to treat a lady, enjoy all sports, fun vacations, dinner with friends, please respond. Must be 30 plus, preferably Jewish, financially stable and good-looking. Note/photo, please. NYM R078

Intuitive, Warm, Pretty Woman—Interests: art, country living, Eastern philosophy...Seeks 37-50ish, loving man with style and sense of humor. NYM R076

Brilliant, Vibrant, Communicative—Pretty Jewish widow seeks male counterpart, 58-65, for fun and a mutually loving relationship. Photo/phone. NYM R080

Sincere, Intelligent Male—44, sense of humor, psychologically aware, good husband material, open to children, seeks similar, sane, marriage-minded female. NYM R081

Creative, Intelligent Woman—With style and beauty, 40's, wants tall, well-groomed, interesting, sensitive man. NYM R084

I Want To Dress Up—I have the legs and shoulders to flaunt the fashions, the charm and intelligence to carry the evening. So what am I missing? A tall, impressive man, 35 plus, who can add to an evening and possibly my life. NYM R083

Champagne, Popcorn...—The possibilities are endless! Talented designer - bright, giving, sensual, curvaceous brunette beauty, 30. At 6' plus, under 35 (non-smoker), your clean-shaven, exceptional good looks take my breath away. But it's your sense of humor, values, sensitivity, spontaneity and romantic streak that make you special. Photo a must, thank you. NYM R090

Fall In Like, Winter In Love!—Playful, attractive, petite female, 25, Jewish JD - in June. Seeks kind, secure, attractive, professional Jewish male. Photo. NYM R094

No Hits, No Runs, No Errors—Never married - handsome Jewish NJ businessman, 32. Seeks special lady, 25-35, attractive, bright, classy. Photo. NYM R096

My Friends Think I'm Crazy—To do this. I can't wait to prove them wrong. Female, 31, seeks down-to-earth, sensitive, professional Jewish male with sense of humor and zest for life. Photo. NYM G505

Looking For Einstein—To solve my equation. I am an attractive businesswoman with Master's degree, 30's, looking for a brainy man to share theater, art, classical music, Socratic dialogues, reading and scintillating conversation. POB 8443, NYC, NY 10022.

Effervescent, Empathic, Erudite—Leggy, very attractive, trim woman, 39, 5'6". Needs arts-loving secular or Jewish attractive man, 40's. Photo! NYM R098

Eurasian, 39—Pretty exec, cultured, seeks 40-60 life mate. POB 683, NYC, 10008

Artist - Successful—Seeks non-smoking female, 25-35, for friendship and possible marriage. Photo. POB 1470, NYC 10013

Lovable Lady Lawyer—From NJ, 42, slim food/wine lover, work in NY. Seek smart, successful Jewish sophisticate, ready for fun, marriage and me. NYM R100

Pretty French Lady—Artist, 35, 5'6", slim. Seeks an attractive, successful, gentle fellow, in 40's, to adore 'en exclusivite'. Letter/photo, please. NYM R110

Vibrant, Sophisticated Woman—40, cultured, professional, giving, with warmth and extraordinary beauty. Passion for Puccini operas, Mozart's symphonies and concertos, beaches, travel, stimulating conversations. Seeks compatible male. Send letter and photo. NYM R106

Honest Woman—Doesn't believe that there are any honest men left. Prove me wrong. Successful, attractive, fun nonsmoker, 29, with a good sense of humor, enjoys working out. Seeks mature gentleman, 30-40, with same qualities, who isn't afraid of a relationship or where it may lead. Phone/photo a must. NYM R107

Ivy - Not Poison—Vivacious, very pretty east side lady, 5'6". Loves books and the arts. Seeks cultured, successful man, 40-55. Photo appreciated. NYM R103

PhD, White Male—Late 30's, desires serious relationship. Non-smoker, spiritual, sensitive. Photo please. NYM R105

Don't Hesitate!—Adorable, petite, adventurous, single Jewish female seeks one established, warm, self-assured, single Jewish male, 32-40 who knows what he wants out of life and wouldn't settle for anything less. Can trade - "magic for magic"! Photo appreciated. NYM R114

He Does Exist!—This 23, 5'8", intelligent, handsome, funny man is looking for that special woman. Traditional in values but progressive in tastes, I enjoy movies, trying new adventures and romance. If you are a beautiful, open-minded, intelligent woman, 20-26, send your note, phone and photo, and I will respond! NYM P958

Scholarly Wasp, 40—With sting, desires Camelot knight for Snow Palace ending. Bio/photo/sword. POB 305, SI, NY 10312

Dustin Hoffman Seeks Leading Lady—Sensual/opinionated, 22-30. Handsome, 25, 5'6", in real estate. NYM P990

European Woman, 35—Gentle, wise, seeks caring man. NYM P992

Sincere, Simple Lady—63, 125 lbs, likes home life, music, swimming. Needs nice, caring man. Write: POB 7789, NYC 10150

Successful Good Guy—Seeks beautiful, warm and caring woman. I'm 40, 5'8", good-looking, with a warm smile and a good sense of humor. NYM P997

Happy Christian Man—Easygoing, 28, 5'9", 165 lbs, honest, handsome, light hair, blue eyes, desires Christian woman for life, love and happiness. NYM P777

Single White Male—48 (looks much younger), 170, handsome, sensitive, athletic, creative, good sense of humor. Seeks single white female, pretty, professional, for sincere relationship. Photo, please. NYM P926

Very Bright, Attractive—Witty and charming guy, 31, 6'. Seeks unpretentious, non-smoking intellectual female for dining, museums, theater, enlightenment and most definitely romance. Note and photo. NYM P960

Effervescent Ice Cream Maven—33, very bright, irreverent, good-natured, pretty. Spunky sports beginner who also loves dancing and theater. Looking for a man who's funny, self-motivated, smart, attractive. Send photo of yourself or someone who looks like you. Best letter wins. NYM P928

Every Pot Has A Cover—Blue-eyed beauty, 30, looking for mensch to share bottle of champagne and bowl of popcorn on Superbowl Sunday! NYM P939

Sensual, Educated—Haimish and more - so are you. Seeking gentleman in his 50's. Please send note and photo. NYM P942

ANNOUNCEMENT

TT - Don't Be So Tough—Can I see your wine list again? La Max.

Herbie—Happy 50th birthday from a girl who loves you. J.A.S.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 606

BY MARY ANN MADDEN

From Here To Eternity:
SOMETHING THERE IS THAT DOESN'T LOVE AWOL.

Pacific Overtures:
OBI AWARD.

The Garden of Allah:
CAN THIS MIRAGE BE SAVED?

S. MacLaine, M. Caine in Gambit:
OWED ON A GRECIAN URN.

God Is My Co-Pilot:
ARMY SURPLICE.

Above, poison capsules. Smart-aleck headlines extracted from imaginary reviews of actual films, plays, books. Competitors are invited to submit one such.

Results of Competition 603, in which you were asked for book remarks as self-fulfilling prophecy.

Report: Best sellers—"Want to borrow my copy of 'The Joy of Sex'?" "No thanks, I have a headache." "Have you read Dr. Peale's 'The Power of Positive Thinking'?" "Negative." "I hear you didn't like 'Playboy's Guide to Gambling.' " "Wanna bet?" "Have you read 'When I Say No I Feel Guilty'?" "Well, I started to and then, look, it was all my fault, but Bob called and . . ." "Ever read anything by Dale Carnegie?" "Take a hike, bud." And so went the whole brou-ha-ha. Or brou-ha. Hoping you the same.

First Prizes of two-year subscriptions to "New York" to:

"I can't find my copy of 'In Search of Excellence.' "
Nancy Kranzberg, St. Louis, Mo.
also prize to: Bonnie Lyons, Hampton Bays, N.Y.

"Have you read the latest book by David Wallechinsky, Irving Wallace, and Amy Wallace?"
"1. No.
2. No.
3. No.
4. No.
5. No."
Louis Phillips, N.Y.C.

"Honey, did you read the new Shere Hite book I left out for you?"
"Hmmmm?"
Jonathan Lewis, Brooklyn

Runner-up Prizes of one-year subscriptions to "New York" to:

"Would you please put down 'The Scarlet Letter' and come to bed?"
"All right, ah, what was your name again?"
Laura B. Curtis, Bedford Village, N.Y.

"You get to buy 'When Bad Things Happen to Good People'?"
"I was run over by a bike messenger on my way from church to the bookstore."
Lois Ketsen, East Hampton, N.Y.

"Do you have Arthur Koestler's 'Roots of Coincidence'?"
"You're in luck. It came in not five minutes ago."
Alexandra Baltarzuk, N.Y.C.

And Honorable Mention to:

"Have you read all of Dante's 'Divine Comedy'?"
"Hell, no."
Anthony G. Bowman, Washington, D.C.

"Did you read 'Ship of Fools'?"
"What do you think I am, a dope?"
Sid Rothenberg, Whitestone, N.Y.

"Did you ever read 'Sybil'?"
"Several times. Yes. No. I think so."
Judy Mostowitz, Brooklyn

"What did you think of the behind-the-scenes look at the U.S. Postal Service I mailed you last Christmas?"
"It arrived yesterday."
John Falxa, N.Y.C.
similarly: John Foshee, Austin, Tex.

"I see you are reading 'David Copperfield.' "
"I am begun."
Bernard Sansetre, Washington, D.C.

"Have you seen the new edition of the Guinness Book of World Records?"
"Yes, I've read it 137 times."
Susan Kennedy, Brooklyn

"Have you read Machiavelli's 'The Prince'?"
"*I'm* the one who told *you* to read it."
Toni Daraio, Coram, N.Y.

"Did you enjoy reading 'The Great Depression of 1990'?"
"I'm going to wait for the paperback."
Kalyan Dutta, Ann Arbor, Mich.
similarly: Raymond E. Benenson, Niskayuna, N.Y.

"Have you considered buying 'Dress for Success'?"
"I would have, but my bookstore won't admit anyone with bare feet."
Robert Hendrickson, Ozone Park, N.Y.

"You didn't return my copy of 'Looking Out for Number One.' "
"Can you prove it?"
Laura Borrica, Staten Island, N.Y.
sp. ment.: Frank Lantz, Washington, D.C.; Aviva Presby, Teaneck, N.J.

"I *said* will you be getting in any copies of 'Ulysses'?"
"And Yes I said Yes I will Yes Yes."
Ronald Melrose, N.Y.C.

"Did you read President Ford's 'Humor and the Presidency'?"
"Yes, I fell off the chair laughing."
Michael Christin, Chesapeake, Va.

"Why did you read 'Mein Kampf'?"
"I had to. It was *assigned.*"
Jim Smith, Delmar, N.Y.

"Can you believe that the new edition of 'Principles of Accounting' is $2 cheaper than the old edition?"
"Go figure."
Helene E. Summerfield, Delray Beach, Fla.

"Have you ever read 'Love Story'?"
"No, I'm sorry."
James Baker, Framingham, Mass.
similarly: Jolie DeFeis, Brooklyn; Ruth Van Dyck, Englewood, N.J.; Stacy Plusch, Hempstead, N.Y.

"Are you familiar with 'Patriot Games'?"
"No, I'm a Jets fan."
Chris Lewnes, Brooklyn

"Have you read that book on the convenience industry?"
"No, but I hired somebody to read it for me."
Nomi Presby, Teaneck, N.J.

"Have you read 'Interview With a Vampire'?"
"Can't, no light in my coffin."
Linda Hupsch, Brooklyn

"I know who should read this book on grammar."
"Whom?"

Patsy V. Felmet, Wintersville, Ohio
sp.ment.: N. Georgas, Forest Hills, N.Y.

"Honey, have you seen my thesaurus?"
"Certainly. Surely. Positively. Absolutely."

Hilma Wolitzer, N.Y.C.
similarly: Suzy Scott, Solon, Ohio

"I loved 'Somebody's Husband, Sombody's Son,' didn't you?"
"Boy, are you sick?"

Bernie McLoughlin, Troy, N.Y.

"How did you like 'Wall Street: Men and Money'?"
"Couldn't bear it."

Richard P. Monley, Birmingham, Mich.

"How can you concentrate with that heavy-metal recording going full blast? What are you reading?"
" 'The Sound and the Fury.' "

Hy Komishane, Elizabeth, N.J.

"Would you like to borrow my copy of Italo Calvino's 'Cosmic Comics'?"
"No, thanks, but you can read my Spiderman."

Laurie Winogrand, Hoboken, N.J.

"Have you read 'The Federalist Papers'?"
"There should be a law against writing that trash."

Wayne M. Ozzi, Staten Island, N.Y.

"Have you read 'How to Be Your Own Stockbroker'?"
"Well, my broker is E. F. Hutton and . . ."

Ted Levine, Briarwood, N.Y.

"I'm reading 'Writing in Restaurants.' "
"Can you chew gum and walk?"

Tom Morrow, N.Y.C.

"How did you like 'The Women's Room'?"
"Sorry, I don't read French."

Viktor Blume, Sayville, N.Y.

"You might want to peruse Edwin Newman's latest book."
"Hopefully, I'll find the time."

Claire Bazinet, Flushing, N.Y.

"Have you read 'Hold Back the Dawn'?"
"Last night."

June Taubman, N.Y.C.

"How did you like The Frivolous Gourmet's new book?"
"I just couldn't stomach it."

Scott Porter, Madison, N.J.

"Did you know your copy of 'Time Flies' is three weeks overdue?"

John Blumenthal, Rye, N.Y.

"You ever read 'Remembrance of Things Past'?"
"Hmmmm . . . What?"

Robert D. McCaddin, Allenhurst, N.J.
sp. ment.: Jan Bradley, New Bedford, Mass.

"I cnt gt enuf of thos Rdrs Dgst Cndnsd Bks."

Zac Doob, Shaker Hts., Ohio

"Didja see 'The Bloomingdale's Eat Healthy Diet' yet?"
"I'll call you right back—my breakfast potato is burning."

Renee Katz, Bronx

"I think La Rochefoucauld's 'The Maxims' is a very profound book."
"You can't judge a book by its cover."

Phyllis Kelly, Locust Valley, N.Y.
sp. ment.: Abraham Steinberg, Teaneck, N.J.

"Have you read 'A Budget Guide to Britain'?"
"No, but I'll read it on the Concorde going over."

Marilyn Crystal, Scarsdale, N.Y.

"Okay, admit it—you took my copy of 'Presumed Innocent.' "

Susan Richard, Lake Forest, Ill.

"What did you think about Shook's book 'Total Commitment'?"
"I didn't finish it."

Ray Crook, Columbus, Ohio

"What was your opinion of 'The Book of Oxymorons'?"
"It was awfully good."

Alan Levine, Massapequa, N.Y.

"Did you read 'Maybe He's Dead'?"
"No. I couldn't get into it."

Ellen Burr, Truro, Mass.
sp.ment.: Helen Rosenbaum, N.Y.C.

"Did you understand 'The Name of the Rose'?"
"Only the Latin parts."

Patricia O. Simmons, Oldsmar, Fla.

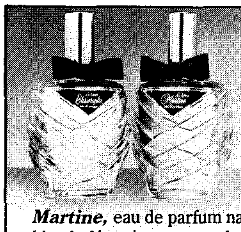
"You ought to read 'Smart Women, Foollish Choices.' "
"Don't talk to me about books. I just found out Frank's married."

Win Ann Winkler, N.Y.C.

"Did you finish 'How to Improve Your Vocabulary and Improve Your Life'?"
"Yes, but I don't know why they even have those kinds of words in the book. We never use them anyway."

Carol Cameron, Bloomfield, N.J.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 606, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by December 11. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the January 18 issue. Out-of-town postmarks are given three days' grace. ■



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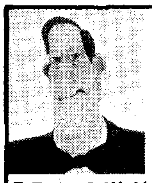

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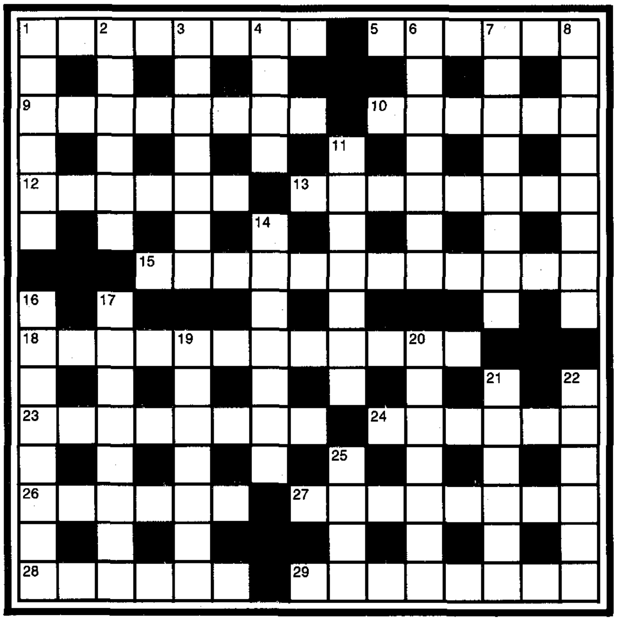
‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 Girl suffering confinement because of this youth? (8)
5 Time when Harris’s Uncle went round backing the horse sure to lose. (6)
9 Gangs capturing oil installations are freebooters. (8)
10 Deck’s knotty timber. (6)
12 Member dined with the ambassador. (6)
13 Receptacle for the small fish I catch. (8)
15 Masters may be impersonated when out of form. (12)
18 Unable to hatch perspicacious ideas? (5-7)
23 Think.how to make the duck fly up. (8)
24 Distress signal set off by castaway. (6)
26 Team in anger rejecting invigorating liquor. (6)
27 A blow for someone bringing in the harvest. (8)
28 Santa likely, initially, to move cautiously on it? (6)
29 From this lofty place you can almost make out the South Pole. (8)



DOWN

1 Physician holding ill-humour’s easily moved. (6)
2 Mean to overcharge youth leader. (6)
3 With additional information provided, modifies the book. (7)
4 Knot that is undone. (4)
6 Terrorist’s initial justification for the crime. (7)
7 Ship’s officer goes out in rain squall—to get thorough soaking in it. (8)
8 By far and away the most unlikely thing to be brought up to me in the interval. (8)
11 Save the girl—a local worker. (7)
14 Speech might indicate where one’s home is. (7)
16 Speed makes for security. (8)
17 Had trouble over points I have briefly found sticky. (8)
19 This decoration may have a hook but it does not fit the eye. (7)
20 Philosopher’s calculations are upset. (7)
21 But would there be room in it for so many potatoes? (6)
22 Disclose Union leader takes prawn cocktail. (6)
25 Exceptionally good headlight. (4)

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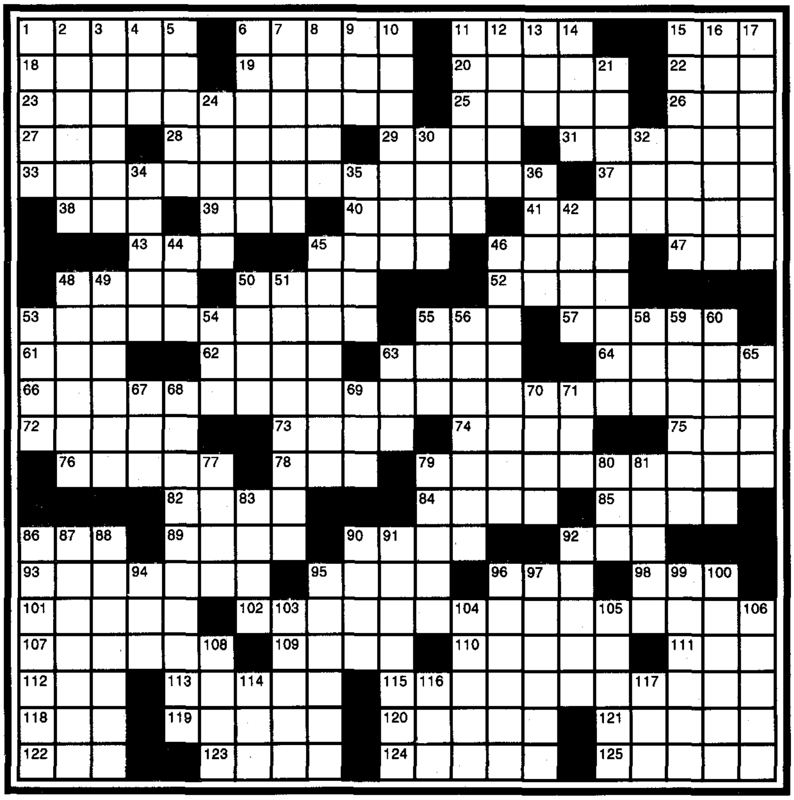
‘REMEMBERING FRED’: ‘CUE’ CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Upward push
6 Indented rows
11 Certain farmer’s place
15 Sonny’s sibling
18 Murphy of “To Hell and Back”
19 Sign with the registrar: var.
20 “The Waste Land” poet
22 Demolition do-it-all
23 His autobiography
25 Redden
26 Crackerjack
27 U.N. agcy.
28 Type of preview
29 Finian’s land
31 Avoid court action
33 Studio report on his screen test, with 102-Across
37 Pierre’s heart
38 Start of a Tolstoy title
39 Inquired, in Dogpatch
40 Smorgasbord dish
41 With ice cream
43 Be the proprietor
45 St. Louis bridge
46 Seaweed substance
47 Gave sustenance
48 “Must have been something ——”
50 School book
52 Before tasse or god
53 Nondancing flick
55 Cider-song gal
57 Autumn pears
61 Belgian commune
62 Interlaken’s river
63 News bit
64 Murmured lovingly
66 Last film with Ginger
72 Caste member
73 Inventor’s start
74 Cordelia’s parent
75 Troop gp.
76 Impudent
78 N’—— -ce pas?
79 Musical with Adele, 1924
82 Kilties’ caps
84 Suit to ——
85 —— Mawr
86 Decide, with “for”
89 Part of QED
90 Borgia in-law
92 Python’s relative
93 Pays a bounty
95 Against
96 More N. than E.
98 Hammock quickie
101 Give the third degree
102 See 33-Across
107 Attack
109 Elitist
110 Tax checkup
111 Bellhop’s bonus
112 Decalogue word
113 All together, in music
115 TV dancing partner
118 “Concerto —— Minor” (Chopin)
119 African republic
120 Greek sea: var.
121 Richard III’s need
122 Hatchback, e.g.
123 First numeros
124 Popeye the cop
125 Affirmatives

DOWN

1 Fundamental
2 Posse’s quarry
3 “—— Grecian Urn”
4 Use a straw
5 “The Constant Nymph” heroine
6 Doctrines
7 Undamaged
8 Thomas Mann’s daughter
9 Gypsy boy
10 Nearly snowed
11 Rubble
12 Lochinvar’s love
13 N.Y. campus
14 Forfeiture
15 “—— the Union”
16 Count in
17 Handled the helm
21 His “Rio” dance
24 Of Cuzco ancestry
30 Ellis and Parris: abbr.
32 Huck’s pal
34 One’s pledged word
35 Opposite of o’er
36 Token of challenge
42 Sheep’s kin
44 Like Willie Winkie
45 Surpasses
46 Novel of 1859
48 “—— House of Brede”
49 Parthenon goddess
50 Furniture wood
51 First-come
53 Swearword
54 Saloon furnishing
55 Meiji statesman
56 Collapse a balloon
58 Surface soil
59 Texas footballer
60 Add spices
63 Between Stein’s roses
65 Half a tetrad
67 Directorates: abbr.
68 His real surname
69 Up to now
70 Martha of comedy
71 It goes with a scepter
77 London’s Scotland
79 Livy’s language
80 Nigerian native
81 Endowment
83 Not fem.
86 Kind of compound
87 —— non grata
88 Tornado
90 Within: prefix
91 Knifed
92 Misrepresent
94 Neighbor of Ga.
95 Oakley and Hall
96 Pertaining to nerves
97 Author Gordimer
99 Floral essences
100 Puckered fabric
103 Texas baseballer
104 Cuomo’s predecessor
105 Needing to scratch
106 Fencing swords
108 Oahu feast
114 Poldark product
116 Gone by
117 Tool for a Markham man



Solutions to last week’s puzzles appear on page 212.

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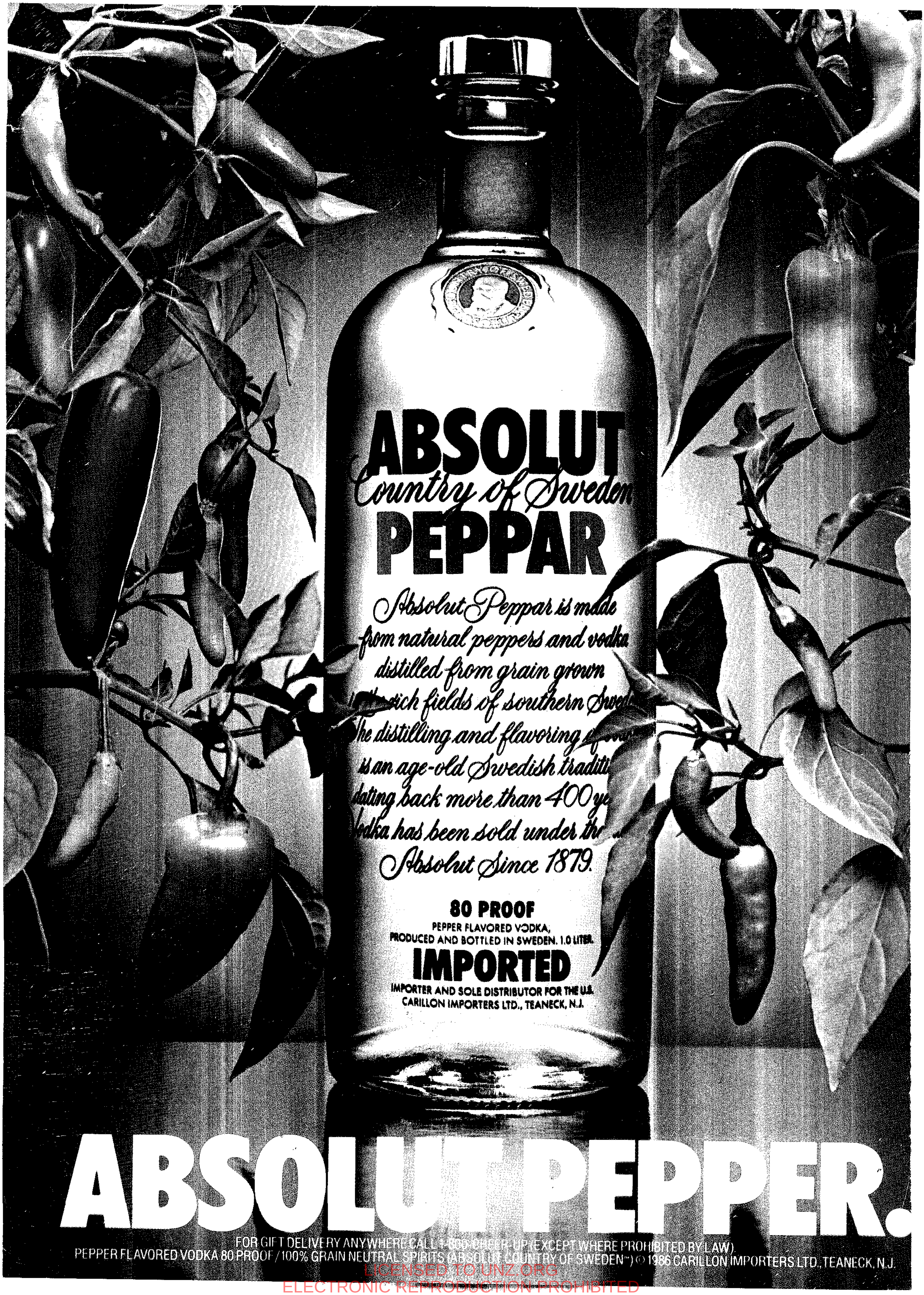
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